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PHILADELPHIA, PA., OCTOBER, 1902.

NO. 10.

THE MAKING OF AN ARTIST.

A TALK WITH MARK HAMBURG.

By WILLIAM ARMSTRONG.

A Broad View of Life.
The individuality of Mark Hamburg is as pro-
nounced in his manner as it is in his view of things
musical. Excitable, emotional, absorbed completely
in his work during a performance, and
miles away in thought from it when he is
alone, his culture is of the broader kind
that gives him an interest in everything.
To talk, live, eat, and sleep music, a state
of things that may once have been set up
as an ideal, seems very far away from the
higher artist of today, and "what the public
wants is individuality" a distinguished mu-
sician once said to me. And individuality
is neither possessed by a person of cramped
mind nor is it developed by an absorption
in one thing to the exclusion of all else,
even though that one thing be the chosen
art, and that art the most exacting of all
others—music.Total absorption in one theme, however
fascinating, bars all opportunity for obser-
vation of anything beyond it, and acute obser-
vation is, after all, one of the most vital means
of a musician's development; for it not only
widens his store of general knowledge, but
relaxes his mind and freshens it for receptive-
ness in the, to him, all-important direction.

How Madame Nordica Works.

Two summers ago Madame Nordica was
studying certain cuts in *Verdian* and *Verdi*,
made at the Metropolitan, but not at Munich,
where she was shortly to sing in the work.
Last summer at St. Moritz, in Switzerland,
she studied the title-role in *La Gioconda*. Of
her work she talked but little, and when away
from it never. At such free moments she was
absorbed in the study of things about her,
whether it happened to be small and their
habits or the narrow streets and quaint cus-
toms of a Romano village. Often after such
an excursion she would return to her work
without resting, and deliver some passage
that had before not quite pleased her, and with an ex-
act shading and dramatic value that she had pre-
viously desired and not fully obtained.

Overconcentration.

To dig continuously at one thing and to constantly
dwell upon it weakens the ability to accomplish, and,
if it does not go right, induces nervousness. On the
other hand, if it should go right in the beginning con-
tinuous repetition more likely than not finds the mind
somewhere else and errors creeping in because thought
had gone astray into other fields. When a pupilwould say to Lebert "I have practiced six hours to-
day," his reply would be: "Then you have sat at the
piano four hours longer than your mind was capable
of acquiring anything."

MARK HAMBURG.

Pruckner, the piano-teacher, asserted that to play a
scale wrong one through absent-mindedness was to
undo all the good that had gone before through a
correct playing of it.

No Fixed Rules.

To settle the exact limit of practice-time for the in-
dividual is well-nigh impossible, for the reason that
physical endurance and, equally with it, power of con-
centration of mind find no two cases alike.

Mark Hamburg, in expressing the views that fol-

low for the benefit of THE ETUDE, makes the time
of practice a minimum, but insists on constant ex-
ercise of mind and ear during the period of study.
He speaks from the point of view of one possessed
of exceptional powers of concentration. Paderewski,
on the other hand, requires likely more hours of study
to sustain his standard than any other among the
celebrated pianists. Here, again, two factors enter
into consideration: the first is habit, which influences
the mind as strongly as will; the second is that
Paderewski's technic is not of the standard of ultra-
development achieved by some of his noted
colleagues, who, on the other hand, lack his
strong charm of individual appeal.On the development of concentration
of thought, on the training of mind and ear, the
length of time to be devoted to practice, and
on the growth of individuality and its ex-
pression in the playing of Beethoven, Ham-
burg touched during our conversation one
rainy morning in London. Outside, the green
garden was dripping and sodden; within, the
long room in which he studies was clouded
half by the gloom of the day, and half, it
must be confessed, by a cloud of smoke from
Russian cigarettes—for with the smoker there
is no better way of finding out what he really
thinks than by consulting his tobacco.

Numerous Repetitions not the Best.

"My first advice," he began, "is not to prac-
tice too constantly. Rest between passages,
never repeat a thing too often continuously.
I would even indorse, after playing a certain
passage through once, the listening intently
until the buzz is out of the ear; not to drudge,
not to think over it. The majority play with-
out thinking or listening. Another vital point
is the bridging over of one passage to another,
the securing of continuity in the performance
of a work. Without this bridging over we
have neither breadth nor cohesiveness; it is
a fluttering of chaff in the wind; there is
neither the mastery of intellectuality nor the
value of artistic finish. To play passages over
and over again without thinking and listen-
ing may mean something for the hands,
though even this is doubtful; but assuredly
it means nothing for the head.""To the properly equipped pianist nothing
is difficult, nor are there certain passages that
some have described as a hurdle which is sometimes
made at a leap and sometimes missed. Some passages
naturally are more difficult than others, but as I
said, with a proper equipment they are always under
command. We do not trust to chance. Sometimes,
indeed, there may be a fluke with the best, but due
only to one of two causes: we have, perhaps, smoked
too much or not practiced enough. To be sure, in
this matter of absolute technic one man may not be
as great a virtuoso as another, but that does not pre-
vent his giving pleasure through his performances if
his mind shines in them."

Training the Ear.

"In practicing one should play at first very slowly, gradually increasing the speed until the proper tempo is attained. The first point is to listen to what one is playing; for it is not a mere matter of tempo that is to be acquired, but tone-pediment and variety of touch. It is the way that one listens to things that brings the finish and develops the artistic side of the performance.

Daily Practice.

"In the earlier stages of study I should never recommend anyone to practice more than two and a half or three hours a day at all. One must acquire technique; but, after all, one can do just so much and no more. Later on one may play for five hours a day, though after that something else than piano practice should be taken up.

What and How to Study.

"To the beginner falls the lot of finger-exercises and drudgery, but he must also study theory and harmony together with them so as to memorize and understand that which he is eventually to play. Of studies, those of Czerny are the best of all; Cramer and the *Gradus ad Parnassum* of Clementi are too complicated. The easier a thing is to understand in the way of studies, the more one can learn through it. We do not begin with big dumb-bells, but with small ones. It is not well to undertake too many different kinds of finger exercises at one time, but, instead, to stick to a few, working at them thoroughly with both hand and ear.

"In beginning the mechanical part has absolutely nothing to do with the artistic side of things. Memorize all studies; learn them by heart so that nothing interferes with the position of the hand, with thought-concentration, and attention to what we are endeavoring to attain.

"Do not play too many things the one after the other; for to be constantly changing tends to ruin the touch, the fine feeling in the ear, and everything. In sticking to a few studies, thoroughly memorized, more is to be gained technically than by any other course that can be pursued.

"In the selection of his repertory the pianist cannot be too careful. Back to start with, because it exercises everything one has. Of course, one ought to study Liszt a great deal, and Chopin. One danger is that one can study all one's life and never study a quarter of the things one should.

"In performance good taste is the principal point. That depends again upon the temperament of the performer. The virtuoso pleases in his own way, but it must be through perfection of finish. It is, indeed, in all aspects of the pianist's work the finish of the thing that takes the public. When one plays of public the audience does not excuse one because of ill health or because one looks tired. Nothing short of perfection satisfies.

"How to study? Even if you read through things, to acquaint yourself with them as pianoforte literature, a good lot of time is required; but, if you wish to study a thing as a work of art, that is different, and each number should have five or six weeks of practice. Then, when you pick it up again you find things that you have never seen before, no matter how much you may know.

Individuality in Interpretation.

"The putting in of detail in the interpretation of a composition is a matter of individuality—one sees one thing, another. Take five great pianists, in general the same, and in the matter of detail they are entirely different. Each one sees from his own point of view, and who is right and who is wrong it is impossible to say. The best judge is the cultivated public. If they receive a thing, it is good; if they refuse it, then something must be wrong with it. Conservatism in the performance of Beethoven is the mark of the young pianist. He looks upon Beethoven not as a dead parchment, but a great personality, with passion, intelligence, and imagination.

"The wonderful part of it is that intelligent persons never object to five great artists playing Hamlet

according to their own individuality. Then, if this is not objected to, why should the Shakespeare could never explain, except on the ground that all musicians looked on music not as an expression, but an art to be tickled on the ear. If that were so, no phrasing, no climax would be required. But music is a language in which to express your own feelings.

"With an artist, when he plays a big role, there must be voice, modulation, everything. I do not see why Beethoven cannot be played in that way. So far as the public is concerned, they love individuality in the performance of Beethoven. But conventionality dictates against it. Why not play Beethoven so that he can be understood as Shakespeare is when he is acted? With many good conductors this principle is admitted. Then why not with the pianist? In the first instance, there are a certain number of instruments; in the second only one.

Developing Individuality in a Pupil.

"With the student the teacher has to develop the individuality. If a good diamond is not well cut it will produce no effect. The better polished it is, the more it reflects. The teacher is the molder to a certain degree; then to the pupil is left the development of his own individuality. When he is prepared he may do as he likes. But one must be prepared to argue, one cannot talk about things that one does not understand.

Narrow-Mindedness.

"A most unfortunate point with a certain percentage of music-students is that they are narrow-minded; they know too little else beyond music. In the present day the musician must have general knowledge. If one works eight hours a day, four should be given to the piano and the rest to the acquisition of general knowledge, music and otherwise. The hearing of good orchestral music, the theater, the ballet—for by this last one learns the character of the dance-form and how to play it—pictures, light literature, poetry, and when possible travel—all these things tend to a general development, without which one will be at a disadvantage as an engineer who knows how to put a few screws together, and the individuality must be a small one. The greater the artist, the greater the individuality."

BARRIERS TO PROGRESS.

BY JOHN TOWERS.

MANY and divers are the hindrances that beset the path to progress, but none, perhaps, so baleful and harmful as the want of fixity of purpose, or persistency and determination to carry to a successful issue something duly and thoughtfully undertaken. This weakness usually manifests itself early in the career of quite a number of musical students, and grows with their growth and strengthens with their strength, so that, at last, it compasses their complete downfall. A pupil may overcome the inertia incident to a weak and doubting kind of mind, may even surmount the repugnance to work which such a poorly balanced mind is likely to engender, but instances are few where pupils get the better of this absence of fixity of purpose, which, after all, is really only another name for self-conceit, self-will, or, still worse, "fickleness."

Forty years of teaching have convinced me that this sort of pupil is the most difficult, the most trying, and the most hopeless to handle, for the simple reason that nothing can convince him that his pet weakness is any weakness at all. On the contrary, many of these weak-kneed pupils hug the fond delusion so earnestly, as actually, at last, really to believe that it is a positive merit—independence of character—which ought, rather than otherwise, to be recognized as such by the teacher, and fostered and encouraged to its utmost limits in his power. In thus reasoning the pupil loses sight altogether of the main fact, that teachers are there to teach and pupils to learn, and failing this, all hope of doing good in the pedagogic

line, and least of all in the musical pedagogic line, may at once be abandoned.

No, this assumed position of "independence" must be abandoned right away, as nothing is more certain than that the rebellious spirit engendering it grows and develops so rapidly and robustly that, ere long, the head or the backbone be reached, it has attained such formidable proportions as to be entirely beyond all ordinary control and management. Then, when it is too late, those who erstwhile were pupils, but who now aspire to be teachers, discover, to their chagrin and sorrow, that pupils as a rule do not take kindly to "faddy" teachers; and they have the further mortification of seeing their hardly acquired pupils quietly slip away to other teachers, who have far too much shrewdness and wholesome common-sense to indulge, openly at least, in fads of any description. Young teachers may not be aware of the fact (but it is a fact all the same, and the sooner they recognize it as such, the better) that the average pupil soon discovers the weak side of the teacher, and few of them fail to confide their misgivings on the subject to the home authorities, and—comment is superfluous.

It would, indeed, serve a most useful purpose if a plan could be devised for exercising this spirit of so-called "independence"; but such a plan is not so easy of conception, still less of fruition, as at first sight appears. The only advice, which, if followed is likely to be helpful, is just this: Do not take at random as gospel all that is found in many of the road-smoothing "methods" of instruction nowadays so common, and still less the opinions of outsiders, on the subject of proper teaching; for most of them know as just as much of genuine pedagogy as a duckling does of the differential calculus. With perfect safety may it be said of a proportion of the compilers of the aforesaid road-smoothing "methods" that they have never given their own minds to systematic, long, and well-directed study; and, consequently, they fail to understand why such labor should be at all requisite to success, not to say eminence.

If an author has the hardihood to assert that any "method," whether evolved from his own inner consciousness or anybody else's, can do away with the necessity for long, arduous, and persistent study and application on the part of the student, he is not a guide, philosopher, and friend whom I, for one, would select, for a student, at least one worthy of the name.

Above all, let the pupil be very chary of being carried away by every wind of doctrine or method he may "strike" or which may "strike" him outside. These particular "systems," or "methods," or whatsoever they may claim to be, originate mostly with irresponsible "half-brained chattering," who talk more nonsense and make more promises to the square inch in a minute than a teacher of good repute and standing would say and promise in a year. Rest assured of one thing, that, if success is to attend on teaching, the teacher, first of all, must know his business; and, in the next, the pupil must literally and faithfully carry out instructions without any mental or other reservations whatsoever, and quite independently of anything and everything which may emanate from the outside world in particular. It is just as true of musical pedagogy in general, and as regards the world of teaching music as of anything else, that one may serve two masters. If he tries so to do succeeds at last in coming a cropper; and he has the doubtful satisfaction of hearing from the consensus of opinion that he richly merits the downfall. In any case the pupil who halts vacillatingly between two opinions will assuredly never get beyond the mediocrity of a student nor failure as a teacher. For this reason, if for no other, all pupils will do well to follow Lincoln's blunt, but sensible, advice: "Put your foot down and keep it there."

AFTER learning to reason you will learn to sing; for you will want to. There is so much reason in singing in this sweet world, when one thinks rightly of it. None for grumbling, provided always you have entered in at the straight gate. You will sing all along the road then, in a little while.—*Ruskin.*

MISTAKES OF MUSICIANS AS SEEN BY AN OUTSIDER.

BY FRANK H. MARLING.

III.

THE SUPERFICIALITY OF THE MUSIC-STUDENT.

ONE of the greatest weaknesses of the musical profession at the present day is the narrowness and superficiality developed by their Exclusive Attention to the Technique of their Art to the consequent exclusion of a broader outlook and wider culture. While it cannot be denied that adequate technical equipment in a musician is most necessary, and, in fact, indispensable to his success, there is not the slightest danger that this side of his instruction will be neglected. It is, indeed, the one phase of his musical education which cannot be ignored, and which is unconsciously emphasized and enforced by the thousands of music-teachers who have the training of music-pupils in their hands. While admitting the vital importance of such matters, it does not necessarily follow that proficiency in technical skill is the final goal of the musician, and that there is nothing beyond this which should enlist his ambition and effort. It is, indeed, lamentably true that a large majority of musicians apparently seem to consider that no other culture is necessary or desirable, and that musicians should be content with whatever degree of attainment they make on this plane of musical activity. But these members of the profession, though they are often earnest and sincere, surely fail to grasp the true meaning of the art, and to rise to the understanding of its highest and deepest message. It is impossible for a pupil who is intent only on the acquisition of dexterity in the reading of music, the playing of any instrument, or the production of good vocal tones, to attain that attitude of mind which enables him to become a creative force, himself to act as a genuine interpreter of other's ideas, to grasp the full conception of a composer's thought; in short, to gain those rarer qualities which distinguish the true "artist" from the mere technician.

Is it not the fact that one of the hardest things to cultivate in a pupil is "individuality" and "soul" in playing? How many hundred of performers have we heard who have shown admirable, and at times almost faultless, technique, but whose playing has left us cold and unmoved? And why? Has it not been because there has been an entire lack of expression and inspiration? And why are these qualities so frequently absent? Tracing the matter back to its primal cause, it may in some cases be due to the fact that the pupil has no music in his nature, and is incapable of being roused to give a living and character to the rendering of any musical composition. But the present writer believes that in most cases it is because the pupil has been brought up on a system of technical training which has so concentrated his attention on mechanical proficiency that all power to interpret music in a spiritual way, or to approach the composition of a large and artistic spirit is entirely undeveloped. This type of student has never been taught to think or feel music for himself, but has been kept a slave to his fingers, his vocal exercises, and to other rules and regulations, all on the technical plane. What can such a method produce but the average monotonous, uninspired musicians with which we are all so painfully familiar?

A Wider and Deeper Culture Necessary.

In view of the facts just stated, it is high time that a more liberal and broad-minded style of instruction is inaugurated. The beginner should be taught from the first that the music-world is not a "technical" world, as a "mechanical" world, that while it has its scientific and practical side, which assuredly needs faithful cultivation, it is only as a means to an end, serving only as a stepping stone into the higher region of indescribable beauty and romance and

spiritual suggestion, of which the art of music in its noblest form is the interpreter to mankind. This is the great gift of music to the world to lift it out of its ordinary prosaic duties, out of its unending drudgery and routine, and into a purer and more serene atmosphere, where it shall be refreshed and strengthened, and sent back to its daily tasks with new courage and hope. It is the happy function of music to help us to breathe more frequently the air of that lofty height on which the great masters have thought, suffered, and achieved noble things for their art. This question, therefore, "How shall the music-student's side of music be taught?" is now a pressing one, and demands an answer.

The Study of Music-History and Biography.

One of the greatest helps to this end we believe is the encouragement in the student to a wider knowledge of musical history and biography, which, however, to be effective must be studied in a vital and non-scholastic way. In this department the indifference of the average music-student is generally most deplorable. The number of persons studying the art who know almost nothing of its history, its various forms and their development, its great masters and their creations, its criticism and esthetics, is vastly greater than would be supposed. The interest of the average pupil in these questions is of the shallowest kind, and a few questions of the most elementary nature propounded to him reveals depths of ignorance which are positively startling. As an illustration of this fact, many of us have heard of the engaging young lady pupil who asked her instructor, in the most artless way, if Johann Sebastian Bach was "composing" now, and to whom he replied, with ready wit, "No, madam, he is 'decomposing.'" This is, no doubt, an extreme case, but with a typical one, and we may be sure she differed only in the degree, and not in the kind of her ignorance from her associates.

The present writer has often been struck by the absolute indifference of many otherwise admirable singers and players as to the personality of the composers whose music they render, its special forms, its national or characteristic features, and its relation to the habits of mind of the thoughtful musician. Such topics seem to the average musical mind, unimportant and trivial, and it is no wonder that they do so, because attention has never been called to anything in the art except "notes" and "execution." Both on the emotional and intellectual sides of our natures it surely lightens our enjoyment and understanding of music if we know something of the development of the art from its crude beginnings, its gradual evolution through its primitive forms, to its present highly organized and wonderfully expressive maturity, and are conversant in some measure with the fascinating life-story of its greatest composers. Beyond a better qualified to better qualified to interpret a musical score, if we know what its content is, what it is intended to do, and how it came to assume its present form. In taking up a piece by any composer it means more to us and has a deeper significance when we know something of that composer, what his contributions to the world of art were, and the circumstances of his environment were, and the character of his personality. The student who is thus brought into sympathetic touch with the great creative minds of music, by loving and faithful study of their lives, with Handel, Beethoven, Schubert, Mozart, and others cannot remain a stupid and lifeless instrument of their environment. Unconsciously perhaps to himself he will be stirred by the associations clustering around their names, and this quickening of mind and heart by knowledge will inevitably add life and force to his playing.

Even apart from the mere question of performance, it is of the highest advantage to the musician who wishes to be anything better than a mere machine for producing a succession of sounds in a regular manner to be conversant with the standards of the best criticism, to be able to discriminate, compare, and judge of musical renderings from the standpoint of one who is familiar with the best models, and is ac-

quainted with what the keenest and ablest critics have said on the subject.

The Present Age Demands a Higher Standard in Musicians.

A strong argument can be advanced to persuade music-students to adopt these views, even from the purely selfish or utilitarian point of view. It is unquestionably true that this age of broadening culture and specialization more is demanded of the musician than ever before, if he hopes to attain high rank in his chosen vocation. The ranks of the profession are so crowded with persons of ordinary ability that unless one can rise above their level and show that he is more thoroughly and broadly equipped than the average of his associates, others in a newer and happier manner, he is more than likely to make a failure of his work, or at least to eke out a bare existence in it. His more wide-awake rival who has seen the "signs of the times" will employ the newer forms and will be sure to distance him. It is therefore of the greatest importance to the student not to neglect a branch of the art which is likely to contribute to his advancement.

Encouraging Signs of a Better Day.

While a dark picture of the average condition of musical intelligence and culture as regards these matters has been drawn in the above remarks, it is encouraging to note that there are many hopeful indications that a new and better day is dawning. Inquire in music colleges, seminars, schools, and conservatories than ever before we notice that lectures on musical history and criticism, musical form and interpretation, and kindred topics form a regular and required part of the curriculum, which the students are expected to attend and study thoroughly as other branches of the art. It is greatly to be desired that this practice of teaching music-history and criticism may be extended till in every institution that teaches music it has an honored place. In the hands of a live and inspiring teacher no more helpful and lively agency in arousing young minds to its true nature and importance can be imagined. The habit of constant reading and the owning of books on music by the student himself cannot be too strongly commended. This is a topic which cannot be greatly enlarged upon here, as it would make an article by itself, but it is a significant fact that those who have cultivated a taste for musical reading and have gathered a little library of this kind for themselves, are the ones who speak most warmly of the help it has been to them and are most anxious to continue their studies on this plan. In this connection the gratifying fact must be recorded that there has been, on every hand, an unmistakable arousing of interest within recent years in this side of music. Not only has the profession given more attention to it, but the great music-public itself, usually so densely ignorant and indifferent about such things, has revealed a highly creditable desire to know something about the story and form of music, in order to understand it better. The multiplication of ready sale of many popular musical works designed to explain music to the amateur is only one of the many proofs of the growth of the cultivation of our people in knowledge of this kind. And, last, a number of musical journals have done most useful work by their special departments devoted to the propagation of similar ideas to those I have been trying to express. Let no one think, however, that all has been done. There is sore need of more preachers and teachers of these wholesome truths.

THE most necessary, the most difficult, and the principal thing in music is tempo.—*Mozart.*

By expression of thought in a musical work we mean the following qualities which we recognize in a work of art: First, the knowledge which the artist possesses of his material; second, the ability he displays in controlling his material; third, and most important of all, his choice of the means for the presentation of his ideas.—*H. A. Clarke.*

THE ETUDE

The Etude Music-Study Clubs.

Conducted by
LOUIS ARTHUR RUSSELL.

BY WAY OF INTRODUCTION.

In entering upon a scheme of study so comprehensive as this, which we are now laying before the readers of *THE ETUDE*, it appears a proper thing to confide to the prospective participants in the plan a general outline of the intended scope of the work.

Companionship in study leads interest in the work, and by the friction of several or many minds, active in the same line of thought, quicker and better results follow the study-hour than is likely or even possible through individual work. Many music-students are far away from the better influences of the art-life; these find along with the least possible of advantages both as to tutelage and practical experience. For such an open court discussion of interesting topics such as are found in a magazine of the character of *THE ETUDE* will be a great aid in the work of musical growth. The less completely equipped teacher, also, will find in associated work among their students and fellow-teachers a great aid in their professional duties.

Musicians and music-students, especially in America, indulge too little in united effort in their art. They live too far apart, too closely secluded in their art-work. Companionship in study should be sought by the musician and the student; through it the better artistic impulses are likely to be awakened; in this intercourse the universality of this art of arts is revealed, and the artist is more likely to broaden with the realization of the greatness, the all-including spirit depth of music.

By the study of music, however, it should not be understood that only didactic study and discussion is intended; for, on the contrary, music, being an active expressive art, it really best develops itself through its own voice, and no amount of study of its science will ever suffice; the ear must hear its strains, its melodic tracings, its rhythmic pulses; its harmonic resolutions must be heard, by the ear, through which it reaches to the soul, and quickens it, else the essence of the art has no flavor for the spirit of man. So when we organize in any way for the study of music we must always provide a real musical repeat alongside of the technical discussion, else the full purpose is lost, interest will flag, and soon the organization is dead.

The Plan and Scope of the Etude Music-Study Clubs.

Perhaps no more apt illustration of the proposed scope of *THE ETUDE MUSIC-STUDY CLUBS* could be offered than that there be to be patterned somewhat after the manner of the Chautauque Reading Circles. In broad outline the following propositions are laid before the readers of *THE ETUDE*:

Any interested one, but especially music-teachers, may call together a circle of acquaintances or of pupils and form a club. The plan of organization is left entirely with the organizers; but it is advised that the club rules and general plan of affairs be as simple as possible. The meetings may be weekly, fortnightly, or monthly on the discretion of the teacher or the club-members.

There should be a chairman of the meetings, and this should be thoroughly conversant with the subject, that he or she may be qualified to act as leader in all discussions. The other officers of the club are of less importance, since there need be little or no money to handle, and the attendance roll-call, etc., may be in the hands of any member present. Whatever the length of session, there should always be left time during the meeting for a half-hour of good music.

Each month there will appear from two to four subjects of study. These subjects will be presented in

their original form by contributors to *THE ETUDE*, and these contributions will be elaborated and adapted for club-study by the department editor. These study-subjects will be upon all practical questions of the music student-life, including the various phases of Pianoforte-study, Theory and Esthetics, Biography, History, and Belles-lettres.

Besides the fixed subjects each month there will be a department for "correspondence," a "question-box," etc. Everything of interest to the music-student belongs in *THE ETUDE MUSIC-STUDY CLUBS* department, and, while the clubs are not intended for the youngest class of students, yet there is no age-limit fixed; the clubs are for young or old.

A Few Club-Notes.

Each subject will be supplemented with questions by the editor.

These questions are to be prepared by the leader and sent to the members (one or more to each) to be answered at any desired length by the member at the study-session. This allows for essays or simple answers as may be determined by the teacher-leader.

Correspondence is solicited from teachers and club-leaders generally. Form the clubs at once and make the season's work complete.

THE CHARM OF THE TOUCH.

BY E. R. KROEGER.

"TECHNIQUE!" Yes, let a pianist get all he can. No difficulty within the reach of the ten fingers should be avoided. Never allow yourself to be conquered by any figure, octave, or chord-work, no matter how formidable it seems. Take a day, a week, a month, or a year, if necessary, but do not abandon the object you wish to conquer. This is the stuff out of which all our great artists are made. Not every one of them has an ideal "piano-hand"; many of the most distinguished have it not, but patience and perseverance, united to ability, temperament, and intelligence, these conquer all things.

Still, if technique were the chief goal of the pianist, why spend so many years in mastering it? Why not save time, energy, and money, and obtain a pianist? Here is a perfect technique! Scales, arpeggios, and octaves come out with unerring accuracy at a dazzling speed. Human fingers cannot hope to attain such perfection. But what is the touch and quality of tone? Where are "color-effects," obtained only by the union of the fingers and the pedals? After all.

The Charm of Pianoforte Playing Lies in the Touch. That is the feature which causes Paderewski to be so amazingly popular. Other pianists have an equal technique; and doubtless they marvel why their success does not equal his. Those who have the magical gift of a beautiful touch, such as de Buschmann and Emil Sauer, have achieved more distinction and popular favor in a more marked degree than the majority of their colleagues. Yes, it is just that which places high-class pianoforte playing on a par with high-class violin or cello playing. What an advantage does the performer of a stringed instrument possess, with the power to increase a single tone and to make an expressive *vibrato*! It is the impact of the finger upon the key, united with a skillful use of the pedals, which gives quality to the tone of the pianoforte. "Fingers of steel with tips of velvet": those are the desiderata.

Methods of Securing a Beautiful Tone. "Pressure," "plucking," a "boneless hand," "devitalization"—how difficult it is to describe the methods

of securing a rich, singing tone from the pianoforte! There is no question but that some hands are physically formed in such a manner as to obtain the best results from the instrument, but they must be backed up by a temperament which unerringly feels the right thing at the right time, and a brain which directs all the forces in the correct channel. And when *genius* appears, as in the cases of Rubinstein or Liszt, all the world quickly acknowledges it. To those who are not geniuses, the study of securing a beautiful touch, while mastering technical problems, is heartily recommended.

Use only one finger, and strike a certain note *piano*, *mezzo-forte*, and *forte*, with a loose wrist, and a stiff wrist; with the pressure touch, and with the stroke; with *portamento*, and with *staccato*.

Then unite the damper pedal to the effects produced in all cases. When that is done, try the connection of two fingers in the same ways.

Afterward play a small part of a melody (for instance, the first two measures of the slow movement of Mozart's Sonata in F-major, Peters, No. 3) and carefully weave every tone. Before long, rich and disagreeable effects will be abandoned, and the student will all the more earnestly strive for beauty.

While doing this, begin studying with the greatest possible care Christian's "Principles of Expression in Pianoforte Playing," and learn why certain notes should be brought out and others subdued.

By studying in this manner, and in a discriminating manner a fine touch and a natural method of shading will become second nature. When heretofore the pianist's auditors listened with indifference, and were even disposed to converse, now close attention will be paid to the performance. People will remark: "What an exquisite touch 8—has!" which is certainly praise worth striving for.

Further efforts along these lines will result in "color-effects." To the pianist with a perfect command over all the various kinds of touch, the infinite varieties of shading and the mastery over the pedals, it is a source of great delight to revel in some of the slower numbers of the masters, and to reveal beauties hidden beneath the cold appearance of the notes. Therefore, while working hard to obtain a technique, do not neglect the touch. Let them go hand in hand. In the long run it will be found that "the end justifies the means."

EAR-TRAINING AND USE OF THE DAMPER PEDAL.

BY FRANCES C. ROBINSON.

Very often I find children exceedingly eager to use the pedal. "When shall I use the *loud* pedal?" they ask. As soon as this question is asked I give my first little talk on the use of the damper pedal.

Appeal to the Ear.

First of all, I ask the pupil to change seats with me and I take his place at the piano. Previous to this time, from his sense of hearing; much attention has been paid to the *sound* of every tone he has played, and the difference between that which is hard and unmusical and a beautiful, lingering, singing tone duly emphasized, as also the sort of touch likely to produce such tones. So now, in speaking of the pedal, I appeal again to the child's ear.

As he sits by my side, better still, at a little distance, I play a few full chords, removing my hands and holding down the damper pedal as each chord is struck, while the child *listens* to the tones still floating in the air (the so-called *overtones*). I point out how sweet they sound and how truly they blend and harmonize.

Next I play, making several discords, using the pedal as before, the result being sound which is so exceedingly unpleasant that I have never known a child who did not at once exclaim aloud. In this way I impress upon them that the pedal may not be held down where the harmonic change.

I next show the dreadful roaring noise, the con-

fusion of sound, that floats in the air when the pedal is held down continuously or even used too frequently.

Some Illustrations.

After this I use it properly, giving several different pedal-effects. For instance, I play something that will illustrate (1) the use of the pedal for giving brilliancy, fulness, and resonance; (2) the pedal which will show its use in connecting tones which are too apart to be held by the fingers; (3) I show its use in soft, dreamy, song-like compositions;—that this pedal which the pupil called the *loud* pedal can be used so that soft delicate tones sound more soft and more delicate; in a word, that it will beautify tone in all such music, provided we use it as we should, and also give just the right sort of touch. I encourage children to experiment at home on this.

Of course, as pupils advance and the pedal is used considerably there will be much more that it will be the teacher's duty to point out and illustrate, but ing will be by cultivating the sense of hearing, by developing the ability to listen critically. The ear must become keenly sensitized.

The Hearing Must be Artistically Developed.

When we hear pupils misusing the damper pedal,—and there are so many who do, professionals as well as amateurs,—we realize that their hearing is not artistically developed; that it has not been properly trained. *Players who know have to listen to their own playing as all too scarce.* We say of this one or that, "What a revelation his (or her) pedaling is!" and in every such case may rest assured that all those beautiful effects, those exquisite tones, were the result of that player's having listened as he practiced when alone. We may know that, with and without pedal, until he could produce that perfect, ear-delighting tone which appealed to and touched our inmost being, lingering with us long after.

Appeal to the Ear, not to the Eye.

This is the end of all technical accomplishment, including the use of pedals, viz.: To enable the performer to produce beautiful tone, or, in other words, to produce music. If a pianoforte player fails to impress his listeners through the avenue of hearing, he should not attempt to dazzle their vision by fantastic movements. *Music does not appeal to the eye.* Therefore we must beware of affectations, of doing things merely to be seen. Music should be as satisfying to us as we listen with closed eyes as when we listen and observe if a player is doing one's eyes wide-eyed. This is a good rule to stick one's eyes to. Oh, that people thought as much of listening, of drinking in music, as of merely seeing what a player can do to astonish them! Teachers must, at least, try so to train the young who come to them for instruction that they may learn to know music for what it really is.

THE ESSENTIAL CONDITIONS MAKING FOR BEAUTY OF TONE IN PIANO-PLAYING.

(See Mr. E. R. Kroeger's "The Charm of the Touch" and Mrs. Frances C. Robinson's "Ear-Training and the Use of the Damper Pedal.")

ONE of the main aims in piano-playing, even in these days when technique has well-nigh become a fetish, is the production of a beautiful tone. In this aim, however, has at least two aspects: First, the mechanical considerations, the means employed to produce the tone, that is the particular touch (using that term in a general sense) that is made use of; and, second, intellectual elements, the knowledge of what a beautiful tone is, what particular conditions of tone are in what combinations or contrasts these various tone-qualities may be used to produce the most satisfactory effects.

Hence the subjects of beautiful tone and good touch are blended with the use of the pedal, a most potent mechanical aid, and with the training of the ear so

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that the player may learn to discriminate between beautiful and ugly tones, between good and bad touch. The editor has therefore, in a measure, intermingled his comments on the articles by Mr. Kroeger and Mrs. Robinson.

It is difficult—yes, even impossible—to say which of several possible ways of producing a beautiful tone of a certain character is absolutely the best. Most of the great pianists of the modern school, have indulged in some particular "trick" of the hand, upon which the imitating music world has grasped, and, without realizing it, this or that one's beautiful theories, claiming that this or that one's beautiful singing tone was due to this or that characteristic habit of hand-action. Yet in most cases the absolute accomplishment of the "trick" has not brought the desired result.

The keen observer of pianoforte-playing habits among the best performers finds no difficulty in explaining this, for he knows that the "fragrance" of the touch is due to more than those elements which are seen by the eye; true it is that the best results in quality of tone can only be assured through well-known correct condition of the playing apparatus; but with all of this, there must be what Mr. Kroeger so aptly describes as "temperament which unerringly feels the right thing at the right time." "Feeling," in this case, is *mentally hearing*, and this correct concept finds in the well-shaped, firm-fingered, elastic hand a willing servant of the will, which responds with its proper feeling at the keyboard. This means a positive condition of sympathy between the mind and the fingers. So close, indeed, as to induce the thought that the fingers, through their sensitive tips, actually do the thinking, forming the tone-concept and revealing it at the same instant.

While to some perhaps this keen sense of pure tonal quality and aptness of the hand for its production at the keyboard is "born," or so nearly so that it takes but little of experience at the keyboard for development, yet the majority of piano-players have to search for these higher attributes of pianoforte-playing, and herein we find the truth of Mrs. Robinson's idea, that even at an early stage of the student's culture tonal-quality should be taught.

Many who think themselves favored with an accurate sense of pitch, concord, artistic quality in music, show, through many errors in judgment, that they allow a vibration which surrounds the chord with "hear" music very indefinitely, or, I might say, superficially. When such tone-vizards as Liszt, de Buschmann, or Joseffy play before us we realize the extreme beauty of pianoforte-tone, and when we reach our own pianoforte we endeavor to reproduce the quality we heard with such delight.

The appreciation of beauty is, with the average person, a matter of culture. Discriminating judgment is developed through a variety of experiences with the true and the false in tone, a process of selection constantly going on. This latter process must be under proper guidance, else the culture will be incorrect; what we must be assured of in our study of the best and that they in some way be accurately designated to us as we hear them; that at last our own judgment develops. Mrs. Robinson is right, in her processes with the young pupil. She sits with him, gives him a variety of experiences in hearing tonal effects, names each effect as she produces it, and teaches the student how to know the good from the bad.

In early work with the novice strong contrasts and extreme conditions only will be shown to the pupil; for the finer points of distinction will not be perceptible to the beginner in ear-training; but it is a fine point gained to bring a child to a thoughtful listening condition regardless of immediate results. A child soon grows interested in a study of contrasts in tone. If, for instance, two similar tones he struck on the pianoforte, one very short and one long, and the pupil be asked to explain the difference, he may hit wide of the mark, in his answers, before he realizes (without being told) that it is the duration of

the tone you are inquiring about; as soon as the purpose of the test is known, fresh interest is awakened and the tests may be carried to considerable length making the difference in the length of the two tones less and less.

From this we may go to the study of contrasts between staccato and legato groups; dynamic contrasts through a variety of degrees of force from *ppp* to *fff*; classes of touch may then be contrasted more closely; the varieties of rhythmic groupings, etc., all of excellent contrasting effects which appeal to the ear studied in the club-sessions, they are both interesting and helpful, and lead up properly to the more subtle elements of tonal variety.

The simple chord and scale varieties are next in order, and these to be practiced with contrasting of force, and rhythm, and with varieties of touch.

The more delicate varieties of tonal effect through use of the pedal are in order as soon as the student or class has grown quick in the perception of the more broad tonal contrasts.

The study of the pedal is at once a delicate (subtle) and a delightful thing, fascinating in the extreme.

A few abstract thoughts suggest themselves upon reading the papers of Mrs. Robinson and of Mr. Kroeger.

1. The first study of the damper pedal is to find its uses; for this purpose study single notes, chords, etc., detached, playing with various touches and in varieties of power, carefully noting the effect of the pedal, as it is pressed all the way down, and at half distance or even less.

2. Then practice striking a tone or chord, and before the key or keys are released, let the pedal take hold of the dampers and gradually open them by pressing the pedal down; the crescendo is very slight, but it can be heard. Strike a tone or chord forte or fortissimo (or piano) with pedal down, then gradually, by allowing the pedal to rise, ease the dampers down upon the strings; a very positive diminuendo is soon acquired. The pedal is very useful, especially in accompanying groups.

3. In reiterated accompanying chords the effect of the pedal in the leggiero hand-touches is very effective; the delicate blows of the hammer against the string mark the rhythmic figure, while the open dampers allow a vibration which surrounds the chord with a delicate hum, as markedly beautiful and subtle as the sighing of an eolian harp.

4. A proper use of the pedal requires great agility at the ankle; the toe pressing the pedal, with the heel as fulcrum, forms an angle lever which at times does very rapid and very delicate work, moving up and down as quickly as do the fingers, making the complete movement of release of pedal and immediate pressure as one chord is released by the hand and another, with change of harmony, is struck. Often these changes are very rapid, and the foot must follow as quickly as the chords are played.

5. The use of the hand pedal directly after an accented tone with full pressure on down pedal, especially in reiterated similar chords, is very effective. The pedal is allowed to rise to half its stroke-distance on the secondary chords.

6. The una-corda pedal, at the left of the pedal-lyre, is very effective in certain pianistic passages, the pedal movement of the keyboard slightly, so that the hammers strike but one wire for each key; the unisons of the group in a two-string or three-string instrument are not set in vibration by the hammer. The damper pedal has the same effect, relatively, upon this lighter one-string tone, as upon the full three-strings in vibration.

7. The sustaining pedal in the center of the pedal-lyre sustains the tone of one or more keys, as if these keys were held down; the pedal holds the dampers up, thus sustaining pedal-hashes, etc., after the hands have released the keys. The pedal is pressed down after the key is struck, its mechanism picked up and holding open such dampers only as the keys had released.

A fine study of tonal effects is of the singing tone, with and without the pedal. The true "leggero" touch is also a fine tonal effect for ear-training, with or without pedal, but always either *piano* or *softer*. The *sotto voce*, or *voce misteriosa*, offers a fine item of study in ear-training, especially when contrasted with broader, fuller tone. The *sotto-voce* effect is only asured by the non-use of the damper pedal.

Let the class experiment with all of these effects; one at the piano (if grand, if possible), the others listening and questioning.

In all of this study of tonal effects we must bear in mind that the ear directs us as to the required effect and serves as monitor or critic deciding upon the result, yet the student must be able to reproduce the condition on the keyboard at the finger-tips. We must not simply know how the tone sounds to the ear, and through it what is its effect upon us, but we must also know how it *feels* to produce this result; how it feels at the finger-tips, the hand, the arm, etc.; for without this physical condition within our control our "technique" is incomplete—we fail to realize our intentions. Therefore immediately upon the realization of a tone-quality should follow the study of how to produce this quality.

Questions.

(Mr. Kroeger's Article.)

1. What do you understand by the term "color-effects" as used by Mr. Kroeger at the close of the first section?
2. What is the meaning of *vibrato*? (Second section.)
3. Explain the application of "pressure" and "plucking" to touch. (Third section.)
4. What is meant by "devitalization"? (Third section.)
5. What are some characteristics of a good pianist? Why must one take into consideration the hand, temperament, and the brain in the study of good touch and tone? (First paragraph, third section.)

(Mrs. Robinson's Article.)

6. What is the necessity for ear-training. (This subject can be used for one or more little essays: Ear-Training as Applied to Touch in Piano-Playing, Ear-Training with Reference to Use of the Pedals, Ear-Training in Connection with Melody-Perception, Ear-Training in Connection with Chord-Perception, Ear-Training and Perception of Rhythm.)
7. What is the Damper Pedal?
8. What are the functions of the Damper Pedal?
9. What is a singing tone? (First section.)
10. What are overtones? (First section.)
11. What is a discord? (First section.)
12. When is the damper pedal to be released? (First section.)
13. Make the experiments suggested in the second section.
14. What are some characteristics of a beautiful tone?

(Mr. Russell's Comments. These also hear on the preceding questions.)

15. Why is the subject of a beautiful tone blended with touch, ear-training, and the use of the damper pedal?
16. What do you know about Padewski, Emil Sauer, Liszt, de Buschmann, and Josef, who are referred to in the articles in this month's work?
17. Explain staccato, legato, dynamic?
18. Practice all the work recommended in the paragraphs marked I to 7.
19. What is the *una corda* pedal? What is its use?
20. What is the sustaining pedal? (NOTE: This pedal is not found on many makes of upright and square pianos, but always on the grand.)
21. "The Pedals of the Pianoforte," by Schmitt, is recommended. A dictionary of music, either Grove's or Riemann's, will be found a valuable adjunct to the work of a club.

Student



Life and Work

THE RIGHT KIND OF LOOKING.

The great naturalist Agassiz once gave to a pupil a fish with directions to look at it and to make a catalogue of all the interesting points he could observe in it. After the lapse of an hour or so the pupil came back to the laboratory with the fish and his catalogue, and asked:

"What next?"

"Oh, go back again and look at your fish some more," was the reply. Next day the pupil brought in a longer list of interesting items than he had observed, but the teacher's reply was the same. On the third day the professor looked through the pupil's catalogue more carefully than before; after considering with himself for awhile, he said:

"Very good, my young friend; very good indeed. And now—well, if you seriously mean to be a naturalist, really the best thing you can do is to go back to your fish and look at him some more!"

This anecdote emphasizes the necessity and value of close observation, especially to one who undertakes scientific pursuits. Even what may seem a comparatively simple and familiar object has many characteristics that will not be plain to the passing glance. It takes time and attention to find out what there is in things. And it takes more than that: a knowledge of what is to be looked for.

A pupil begins the study of a new piece. Prior to his first lesson on the piece he is just beginning to get acquainted with it. After his second lesson, when he has made his first report to his teacher, he begins to "look at it some more." A second lesson reveals the fact that still more time and study is needed. Perhaps for the third time the pupil will hear the injunction: "Look at it some more!"

What is necessary to make the scientist accurate in his deductions because thorough in his observations also applies to the musician. A work of art has in it much that is worth study. The great artists will tell the young player that every time they take up a piece in their repertories they discover something new in it. Therefore the student must feel that he is not able to exhaust his lessons, simple though they may seem. What has been said here as applied to a musical composition bears with equal emphasis upon all work in theory, history, biography, and especially upon questions of piano-technique. Close and exhaustive observation only lead to the discovery that the things to be looked at and looked for are practically limitless.—W. J. Baltzell.

A GOOD TIME TO BE A STUDENT.

Opportunities in the way of acquiring a musical knowledge at the present day are all in favor of the earnest student. The teachers of to-day are looking back to their student-days and recalling to their minds how they worked, what helps they had, and what methods were used with them. But they stop not there. The good teachers, those who have their profession at heart, are doing all they know how to help their students to avoid difficulties and drawbacks that existed fifteen to twenty-five years ago.

The effort of education to-day is to systematic all instruction, to arrange details in logical, progressive order, so that a student may set to the right task at the right time, just when he needs it, and when it will advance him. The endeavor is not to find a "royal road to learning," but to make it possible to cover the ground more quickly because the scheme of education has been worked out more carefully and completely. The trend of all education is to give the student his necessary equipment somewhat earlier in life than was deemed possible some years ago. The University

of Pennsylvania has rearranged its curriculum so that it is possible for an energetic student to complete his course for a degree in three years. Harvard has done the same. Educators are acting for the student's interests. He can repay by the quality of his work.—W. J. Baltzell.

CIRCUMSTANTIAL OBSTACLES.

In the sense of one's position in life, often sadly interfere with the progress of the student. The want of means to procure the best tuition and the best instruments to play upon (a very important point), the lack of leisure time for study, the lack of generally from facilities in becoming acquainted with practical details of the art—all these things are grievous stumbling-blocks in the way of a young musician. But none of these matters are insurmountable. Hundreds and hundreds of the most talented exponents of music have had to combat such obstacles, and have triumphantly overcome them by patience and perseverance; and there are few musical geniuses who have not had to pave their own way to fame, and win with infinite toil and through much deprivation their own artistic triumphs.

How to make money to pay one's preliminary expenses is the ever-present problem. Many young persons who are not blessed with "the wherewithal" take to teaching before their own preparation is complete; some are even compelled to undertake ungenial work, in spheres for which they have no taste or aptitude, in order to make a living. Let us remember that they are following in noble footsteps. One necessity compelled Mozart and Schubert to teach when it is pretty certain that they would much rather have spent the precious time given in committing their musical thoughts to paper. Schumann, Berlioz, and Wagner turned to authorship and journalism until they could get the world to listen to their musical output. Such examples teach us instructive lessons, and should offer encouragement to even the most desponding.

Nor, if we reason the matter out seriously, can we doubt but that adversity is a blessing in disguise—the necessary spur to urge one to make the most of spare moments, the motive force that drives the really gifted to show what mettle they are made of. Anyway the fact remains that, if we except such instances as Meyerbeer and Mendelssohn, wealth and ease of circumstances do not often gild the preliminary steps of the young musician.

It is wonderful, too, when, instead of sitting down to mope and despair of one's chances, the mind is set actively to work in planning out ways and means how many avenues of activity open up to the really earnest and active worker; and the problem then is: How to make time for all that one can accomplish. When troublous periods have passed over our heads, we often look back—when we have reached more tranquil circumstances—and smile to think how more trifles had upset us, and how little use, after all, it was to worry or be anxious. Could we always live in this spirit of making light of troubles and obstacles, we should perhaps come nearest to the realization of true happiness, which most people pine for in vain, not understanding that it rests with themselves to look always upon the bright side of things, and that until congenial work is possible it is really the wisest policy to make the best of present opportunities.

Perhaps if our musical student readers face their new tasks in this spirit, they will be able to laugh at stumbling-blocks, or, at best, consider them as so many milestones on their path to ultimate success or fame.—Dr. Annie Patterson, in *Musical Opinion*.

FOR THE YOUNG COMPOSER.

HENRY SMART, the famous English organist and composer, was certainly well-qualified to speak words of advice to the young men in the profession. To a young friend he once wrote:

"I am sure I am quite right in telling you that, if you aspire to distinction as a composer, you must be very careful what you do. Very, very few men are born in the world who can afford to write themselves down on paper without a great deal of thought and labor. Of course, *ou contraire*, there are a great many donkeys in the world; but if I thought you were one of these I shouldn't take the trouble to give you six words of advice.

"Remember always that a thing's being little is no excuse for its being bad," and the attention to this golden fact is one great secret of success."

The late Stephen Emery once said to a pupil: "Years ago I made up my mind that I never should write down a single note unless I felt that was the one best suited for that particular place."

The student of theory and composition must train himself to an exercise of judgment in every art, an honest, careful, thorough judgment.—W. J. Baltzell.

"THERE! I KNEW I should make a failure of that piece, and I did!" exclaimed a pupil at the close of a recital in which her number had not gone well.

"You were not disappointed then," I suggested.

"No, I was hault for failure, and I always fail," was the discolored answer.

"Then by all means begin this instant to rebuild yourself on a better plan," I began; but at this point the movement of the audience separated us.

The sad young face and the dispirited attitude of its possessor haunted me. Truly, if once we give lodgment in our minds to that demon, fear of failure, he returns with seven others worse. To make the story short, he returns with a lucrative position in a prominent New York church and is studying Wagner notes. It is needless to add that he is very thankful that he had to study intervals.

At least three elements are necessary to success, and nearly every failure is traceable to the lack of one or more of these elements. Moreover, great natural endowment is not on this particular list.

The first requisite is to be in the right line of endeavor. Young people who are out of place are certainly wasting power, and perhaps going to destruction—figuratively speaking. Most practical consideration of all, they are missing what every free-born American has a right to claim at the start in life—a fair chance to do his best.

The second requisite is energy of mind. Mental inertness has brought about more failures than any other single cause. Furthermore, a powerful mind is more necessary than physical energy; for while "*mens sana in corpore sano*" is a profound truth, yet numberless examples are on record of brilliant success achieved because the masterful mind compelled the weak and listless body to do its will.

Freedom from anxiety concerning results is the third condition of success. We are victims of our fears from the cradle to the grave; yet almost without exception fear is ignoble and paralyzing. There is one fear, however, that may be made enabling. It is the fear of being afraid. Is there a certain thing that you are afraid to do? Then that is the thing for you to do and to keep doing until you have conquered both the fear and its cause. Success is not unlike Paul Leicester Ford's characterization of society, as "a bee colony—stinging those who approach it shyly and quietly, but to be mastered by a bold beating of tin pans."

Finally, success is character, and one is built for failure. Be sure that you are on the right line of endeavor; work with energy and joy in the struggle; give place to no unworthy fears, and—success is for you.—Elizabeth C. Northrup.



"BE THOU FAITHFUL."

WILLIAM BEADROW.

The *cui bono* question comes up in every teacher's experience. What's the use teaching this raw youth from the country districts anything about the different intervals? What use will this society betterment of the chord of the diminished seventh? Here I am trying to show a shallow, listless girl something of the form of the sonatina she is to study. What doth it profit? This attitude is very liable to overcome the young teacher. But the older he grows, the more he realizes the truth that "the race is not to the swift nor the battle to the strong."

A youth of seventeen came for organ-lessons. He was organist of a very small country church. He had had no instruction, but he could shuffle through a hymn or two, and "doubled up" everything, thinking that was the true organ style. In great circumstances, there was not much, by way of "meager expectations" forward for him.

We studied the rudiments carefully and got as far as the construction of intervals. In the time leading of a boy choir devolved upon him. He said he never would be a composer, and was inclined to be indifferent about interval-work. I tried to tell him how useful it would be in training the choir.

Soon afterward he moved to another part of the State, where he found he had to apply himself in order to hold his position as organist. He began voice-lessons, and his teacher discovered that he would develop the voice. To make the story short, he is now holding a lucrative position in a prominent New York church and is studying Wagner notes. It is needless to add that he is very thankful that he had to study intervals.

AN UNEXPECTED INSPIRATION.

FAY SIMMONS DAVIS.

If there is an incentive for work, he it great or small, always encourage it, provided it is "practically harmless." The following proved a very potent one:

After turning my brain topsy-turvy during one term in the vain attempt to instill ambition and a willingness to practice into one small boy, I was suddenly astonished by his increased interest and his almost perfect work. His progress became so surprisingly rapid that I at last inquired:

"Why, John, what has happened to you? You are improving wonderfully."

"Oh, am I?" exclaimed the boy delightedly. "I'm so glad! You see, my friend Tom (you know you teach him, too) lives right across the street from me, and our hand-organ man said that he played the best; so I'm trying to catch up."

"What on earth does the hand-organ man know about music?" I asked. "Know about it!" he exclaimed indignantly. "Why, he's a foreign musician, and he's been in music all his life! All his family are musicians, too, and he has traveled with his organ all over France and Italy. Next week I'm going to play to him again, and we'll see who plays the best, me or Tom Richards!"

I realized that hand-organ man at the first possible opportunity, and I earnestly offered him a time for every occasion on which he would hear those boys play, and it's safe to say that no money was ever better interested. The secret of his spell I never divined, but this I know, it worked like a charm, and when at last that "foreign musician" and critic departed, those small boys no longer required his praise for inspiration.

tion, for they had reached the long-dreamed-of day when they loved and worked for music for its own sweet sake.

KEEP A DICTIONARY HANDY.

ALBERT A. MACK.

One of my pupils, a bright, but rather careless, young girl, had memorized Grogg's "Le Chant du Scapin," and was to play it at a forthcoming recital.

As is my custom, I had requested her to look up the meaning of the title of this composition, and, upon my asking her what the word "Scapin" meant, without a moment's hesitation she answered: "It is a sort of flying fish!"

It is needless to say that this all-too-imaginative young lady respects a dictionary at present more than she ever before dreamed of.

A CONTRAST.

SUSAN LLOYD BAILY.

One of my out-of-town pupils is a lady who teaches a country school all winter where she is practicing. She has musical opportunities; the summer is therefore her harvest-time, and she improves it by riding in a stage twenty-six miles for her lesson, and walking afterward three miles to the village, where she stops over night and takes the return stage next day: a specimen of pluck when one remembers that it is accomplished over the sandy roads of southern New Jersey during July and August. A contrast to this is the young lady who lives within steamboat and trolley reach of the city, and who gives as excuse for her missed lessons that she forgot to get up in time to come.

"MUSICAL RIBBONS AND LACES."

ALICE JOSEPHINE JOHNSON.

One of my pupils had a great objection to executing grace-notes, and said very frankly that she saw no sense therein. "How do you your time and your time without them," she maintained, "and what good they are anyway I don't see. They seem decidedly superfluous to me."

Of course, I insisted on her giving them her attention, but I was troubled by her inadequate rendering of them and anxious to make her feel their importance.

She was very fond of pretty things, and her gowns were usually elaborately made. One day she wore a handsome dress trimmed with yards upon yards of lace and ribbon. She liked to have her fringed admirer, so I spoke of her gown, but added, "Why do you have 'ribbons' that trimmings?" She looked surprised, and exclaimed: "That is the beauty of it!" But I persisted, "You would still have a gown without an inch of that trimming. I don't see the good of it. It seems decidedly superfluous to me."

She looked at me in amazement for a moment, but recognized her own words as I nodded toward the music page with the debated grace-notes. She saw my point at once, and when I added: "Ornaments have a place in music as well as in personal adornment," she exclaimed: "Why I never thought of it in that way before." The result was fresh interest and effort, and she ever afterward tried to make her "musical ribbons and laces," as she called them, as fine as possible.

Essential Characteristics of Teaching Pieces for the Lower Grades.

II.

SYMPOSIUM BY CARL W. GRUFT, E. R. KROEGER, MAY MORGAN,
WALTER SPRY, AND C. J. NEWMAN.

IN selecting pieces the young teacher soon learns that pupils are "not all made over the same last." Hands are as different as faces—no two exactly alike. Thirds and sixths require an experienced hand to perform legato. In staccato a few of them may pass. Wide stretches are to be excluded on account of the small hands and fingers. Care should be taken to keep to an easy hand-position.

There should be no necessity for the use of the pedal in "small" beginners' pieces. For "big" beginners it might be employed in some cases. The use of the pedal had better be reserved for the middle grades, and then be taught to be used intelligently.

A piece should show what a pupil has learned. It is to be the reward for his earnest study of finger-exercises, scales, and chords. These are studied in order to be able to perform music-pieces, which are the goal of all piano-study.

Pieces Recommended:—Schumann is the only one of the great composers who has contributed some things for young musicians of the first grade (Op. 68, Album, Nos. 1-5). Next would come Reinecke, with Op. 107 and the Volume 1 of *"Jugendliche Lieder,"* and Op. 127, No. 1, Sonatina. Clementi, Op. 36, No. 1, Sonatina, is excellent; all six Sonatinas are fine models of practical teaching pieces. Guriltz has furnished some useful material (Op. 82 and Op. 107). Well-known writers for this class of music are Spinnler, (Op. 44, "Maybells," Op. 124), and Köhler (*Volkslieder*, Litolf). More known and used perhaps than any others, on account of their extreme practicality are the compositions of Böhler, Lichner (Op. 84, No. 3, and Op. 111, No. 1), and Straßburg, but the last is very shallow.

The second grade is supplied by a much larger muster-roll of writers. The greatest among them is Schumann again (Op. 68, Album Nos. 6-11, 16, 18); but he is not the most influential. Next in influence is Hiller with a fine Album, Op. 117, perhaps the best that has ever been written for this grade. Then come Reinecke, Op. 147; Merkel, Op. 18, No. 4; Op. 81, No. 1; Op. 95, No. 1; Op. 161, No. 4; Guriltz, Op. 54, 62, 106; Haberler, Op. 53; Heller, Op. 23, No. 2, Rondo; Dussek, Op. 20, Sonatinas; Kullak, Op. 62, 81; Kullak, Op. 20, Sonatinas; Alb. Foerster, Op. 9, 40; Spinnler, Op. 93, No. 2; B. Wolf, Op. 37, No. 1, 5; Op. 44, No. 3, Cradle Song; No. 4, Doll's Dance, very pretty; Köhler, Op. 23, *Kinderfreund*. Baumbert, Op. 217, No. 4; Behr, Op. 424, No. 3, Camp of the Gypsies; Op. 428, No. 4; Behr, Op. 37, Sonatinas; Bohn, Op. 114; Burgmüller, Op. 68, No. 1, *Seine Suiter*; Eggard, Op. 156, My little bird; Hüntgen, Op. 21, Nos. 1 and 2; Rondos. Jungmann, Op. 258, No. 3; Lange, Op. 78; Lichner, Op. 79, No. 1; Op. 111, Nos. 2-6; Op. 123; 170, No. 3; 230, No. 9. There are many more good teaching pieces besides the above, and it is the duty of every teacher to be ever on the outlook for new ones.

—Carl W. Grimm.

Melodies for the Left Hand:—Although the object of piano-technic is to make players "both-handed," still it must not be forgotten that in music-pieces the left hand has principally the rôle of giving the harmonic support to the melody in the right hand.

Melody-passages in the left hand form a welcome change; they are always studied with interest, if not too difficult.

Three-Note Chords:—Chords used in the accompaniments should very rarely contain more than three notes. Wide skips from bass tone to succeeding chord ought not exceed an octave, otherwise the small hands have to describe too large a curve, and are apt to miss the proper keys. Such skips really belong to the second grade.

Passage-work:—Passages founded upon the diatonic scales are always profitable; so are passages on

chord-arpeggios; but everything should be carefully fingered. Octaves must be avoided for young players. Thirds and sixths require an experienced hand to perform legato. In staccato a few of them may pass.

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Passage-work:—Passages founded upon the diatonic scales are always profitable; so are passages on

stretches that keep the hand in a strained position for any length of time. Let the teaching piece be easier than the study, that it may be played with enjoyment and abandon.

Use pieces for some time that require no pedal, and afterward introduce it with care, explaining to the child its importance, and the discords that come from careless pedaling.

The pieces should illustrate in some way the particular work the child is doing. It may be merely finger-work, or wrist work, a phrasing study, scales, short passages in thirds or sixths, or a combination of thirds and sixths; but let it be easy enough to be mastered and played with pleasure up to tempo.

A common fault of the young and inexperienced teacher is that of giving pieces much too difficult. The results are disastrous. A habit is formed of blundering and stumbling through the more difficult pieces, and playing the easy parts in faster tempo. Insist on intelligent playing, perfect memorizing, and freedom of the entire body—poise as well as spontaneity. These can never be found where a child is trying to play something technically and musically beyond him.—May Morgan, *American Conservatory, Chicago.*

What Kind of Pieces to Select:—In my estimation, the most important point is to choose a composition the study of which will build up some of the weak spots in the pupil's playing. As a general rule, the majority of new pupils who come under my instruction are deficient in the production of a good singing tone. With these, I find that some of Mendelssohn's "Songs Without Words" are of the greatest value. In such cases without actually looking also in the knowledge of the character of the pianoforte. The laws of accents, dynamics, and the use of the pedals are unknown to them. Then I believe that a complete demonstration and explanation of the subject in hand is absolutely essential. To such students I always recommend a close and careful study of Adolf Christy's book, "The Principles of Expression in Piano-forte Playing"—an invaluable work to any pianist. The slow movements from Mozart's Sonatas also offer splendid study for the production of a fine singing tone, as well as for a certain refined tenderness, to be obtained only in Mozart's works. Should a student have a good singing tone, but be deficient in an absolutely artistic use of the pedals, the study of Chopin's Preludes and Nocturns will be of great value; for then the pedals have to be used with the greatest care in order to produce the right effect. The above applies to pupils who have reached the fourth grade.

Lower Art-Value of Pieces in Early Grades:—In regard to the earlier grades, suitable compositions are really of an inferior type artistically. The effort on the part of a composer to make his work applicable to the first, second, or third grade is so apparent, that spontaneity is usually absent. This is mainly the case with the better class of composers. A number of composers of a lesser rank have succeeded in writing successfully for the early grades, but, from the standpoint of art, they occupy a low position. It is quite impossible for a composer of talent to confine his labors within the early grades. The scales of music taught to pupils in the early grades are naturally restricted in keys, intervals, modulations, polyphonic treatment, and technical difficulty. Artistic success in such enforced limitations seems impossible. Consequently, the works of the masters can generally only be included in the grades from the fourth onward.

Qualities Sought in Early-Grade Pieces:—The instant an augmented triad or an enharmonic modulation appears in a second-grade piece its usefulness or desirability becomes lessened. Simple keys—as far as three sharps or three flats—common chords and dominant seventh chords, diatonic melodic intervals, these seem to be essential in pieces of the first three grades. Some composers have been remarkably successful in meeting the demand for this class of pieces, but they have become so by utterly sacrificing any chances they may have had for obtaining an exalted

rank. If they have been content to receive excellent royalties, and to see their names in catalogue running up in opus number in the hundreds, that is their own choice. Their pieces fill a certain want, and probably that is a desirable thing,—although the fashion in taste is ephemeral, and other composers' works will be in favor one long.

Pieces Recommended:—Instead of a poor class of pieces in these grades I recommend most heartily the little studies of A. Schnell,—which are really pieces. The studies of Stephen Heller, Op. 45, 46, and 47, can supplant inferior compositions to advantage. These two or more of these; but let it be easy enough to be mastered and played with pleasure up to tempo. Had that often the fault lies with the parents of pupils, who wish them "to learn pieces" before they have received sufficient instruction. The teacher does not wish to offend the patron, and therefore often gives the pupil "a piece" against his own wishes. The desire "to show off" the child's ability is frequently the productive of much objectionable playing in the early stages. Sometimes the teacher is at fault, in feeling that the press of competition urges him to have his pupils play pieces of equal difficulty with the pupils of another teacher. The selection of pieces should be judiciously done, with a constant tendency upward. The teacher must feel that his mission is not only to instruct, but to elevate also. Let this be done gradually, but thoroughly, and in a generation or two hence we will not be termed "an unusual nation."—E. R. Kroeger.

A Cardinal Point:—One of the cardinal points to be kept in mind by the teacher when selecting pieces for pupils in the early grades, as well as all grades of piano-music, is that the sentiment of the music be pure, or what is commonly known as inspired. Made-up or manufactured music will never create enthusiasm.

Good Style of Writing:—Besides this, it is essential that a correct style of writing be present in the compositions. To determine this the teacher must ask questions as: Does the melody flow naturally? Are the harmonic progressions correct, and are the rhythmic figures interesting? In speaking of naturalness in music or art one must interpret the word as meaning perfection. We may speak of a garden's being filled with weeds and say it is natural for the weeds to grow there. But a perfect garden is one free from weeds. Sometimes a composer, by changing an interval, will improve the melody greatly, although it may alter considerably the original thought. Beethoven's note-book shows many such changes; and surely, if a genius of Beethoven's magnitude found it necessary to do such weaving, other composers can profit by the example. To have a piece correctly written according to the canons of the art is as important to the child's musical training as to hear correct language for his ordinary education.

Preference for Flat Keys:—Young people generally prefer the flat keys. This is probably due to the fact that pupils are better acquainted with the flat scales than the sharp scales. After the first period of play, the minors of A, E, and B majors are more difficult than the minors of E-flat, A-flat, and D-flat majors. Therefore, before essaying into pieces with more than two sharps, the scales in all the keys should be perfectly learned by memory. After that it is simply a matter of habit.

Diatonic vs. Chromatic:—Formerly the diatonic scale and its intervals were recommended as most useful. But Romantic music—such as that of Schumann, Chopin, and Liszt—has emphasized to us the beauty of the chromatic interval; and we find in Bach's piano-music for this reason greater sympathy than in the piano-music of Handel. The diatonic interval is better for the voice than the chromatic interval, but it is not necessarily so in piano-playing.

Independence of Hands:—In order to prepare the young pupil for the difficult and complicated rhythms of such modern masters as Brahms and Saint-Saëns, the importance of the independence of the hands cannot be too much emphasized. This independence is to

a large degree accomplished by using music written in the diaphanous style. Examples of this style are Bach's Two-Part Inventions and Scarlatti's Pieces. This type of composition gives to each and every finger strength and independence which are acquired in no other way. But to this should be added a liberal amount of *Salon music*, such as descriptive and characteristic pieces, which give freedom of style.

Wide stretches should not be given the young pupil unless he has a large hand. Otherwise it tends to straighten and stiffen the fingers. **Pieces Recommended:**—Prominent among the composers for the young is Arnoldo Sartorio. His compositions fill in every way the requisitions above set forth. Recent compositions of Sartorio are: "Heart's Spring-time" and "Love's Reverie," which belong to the second grade of difficulty. Of this grade may also be mentioned: "Thoughts in Pastel," by Carl Reinhold; "Doll's Lullaby," by J. Margstein; "Polish Dance," by R. Ferber, and a little set of new pieces by Albert Biehl, entitled "A Birthday Ball." They are concise in form and contain attractive and pleasing melodies. Another group of modern pieces of second and third grade which have proven successful is the series of grades of difficulty which has been successfully developed by Graham Moore. It consists of characteristic pieces which give the pupil freedom of style besides developing many features of piano-technic.

American Composers:—In mentioning the last composer, it brings to mind the fact that at present the American composer stands in the front rank of the understanding and appreciating the needs of pupils of the early grades, and we find many composers among the Americans who are worthy of great respect.

Let American composers and teachers of young music-pupils appreciate the high position they occupy among musical educators; for there is no more important period in the pupil's training than the early stages, or foundation.—Walter Spry, *Editor the Musical Review.*

1. It is best to use the sonatinas of Clementi, Kullak, etc., such as are found in the first book of the Instructive Albums in the Litolf Collection, as they are written in the simpler keys of C, G, D, F, etc. It is best to avoid pieces in more complicated keys until after the pupil has become familiar with signature and contents.

2. The harmonies in pieces of the character mentioned above are, as a rule, in elementary and fundamental positions; if an "Italian sixth" or chord of the ninth, etc., appears, it must be explained.

3. If chromatic progressions occur they must be explained, compared with diatonic progressions, and the differences in effect discussed.

4. Modulations should be to the Dominant, Subdominant, Submediant, or some near-by key—as modulation to enharmonic or remote combinations, if frequently introduced, distort the appreciation of the more natural and normal, and develop a taste for strained effect.

5. The style of selection mentioned in the first paragraph usually contains a short form of melodic theme; it is not essential to have a full sixteenth-measure melody.

6. Simple harmonic structure is essential to correct development.

7. Left-hand parts should be constructed from broken chords based upon simple harmonies, and the usual repeating fifths which occur between the tonic and dominant harmonies.

8. Occasional melody in the left hand is not objectionable.

9. Full chords can only follow the study of incomplete, or short, chords; and wide skips or anything that has a tendency to disturb the repose of the hand must be avoided in the earlier studies.

10. Passages in scales should be studied as soon as possible and the principle upon which scale-fingerings is based explained. Scales should always be measured by counts, and, if an irregularity occurs, when counting it comes on should be carefully noted. Passages in

chords, thirds, sixths, and eighths should not be introduced in early grades.

11. The pedal should be used but sparingly. 12. Pieces serve to make the study of music interesting—and when properly selected, can be used to produce a good technical development, and to give good taste in matter of form and style. They are also necessary to give the pupil that versatility and readiness which are essentials in the make-up of good pianists. A student who is educated upon exercises alone will be found to have a very heavy style of playing, and lack that nimbleness of mind and finger which the changeable character of pieces requires.

13. The sonatinas of Clementi, Kullak; small pieces by Kullak, Knauer, Löw, Andre, Schmidt, Villace, Haydn, Mozart, Beethoven, Dussek, are favorable upon the selections used. Success follows the care with which the selections are explained and the manner in which the governing principles of music, scale, chord, and chromatic, together with a study of the relationship of the harmonies to the melodies, a comprehension of the use of the motive which governs the whole, and the contrary, and oblique), are made clear to the pupil.—C. J. Newman.

THE PUPILS' RIGHTS.

BY E. D. HALE.

WHAT ought a teacher of music to be able to do for his pupil? This pertinent question is answered in part so well by a letter I have in my possession that I shall transcribe it, almost without comment.

Dear — I am preparing to move into town the first of September to take charge of the School. I want you to recommend a piano-teacher for Lawrence. I want a first-rate musician, of course; but now that I have had some experience in the business, I find I've got to look out for some other things. I've found out that to be a fine player, while I believe it is a quite necessary qualification, is not, in his moral life. I know nothing about music and have occasionally tried to get some information out of my boy; but he does not know anything about it either, after I think, about three years of study. Now, that won't do; I want him to be intelligent about music as well as play well. He does that so far as I can judge, I admit. But he pronounces the Italian words as they come in, and does not know their meaning, he has no knowledge of acoustics or musical history, and heaven knows what lame showing he would make if I were up in music enough to really sound him!

But the worst follows; I cannot see that he is any the better for his study of music—I mean in intellectual power, in the power to receive the same habit, in anything which it is the business of education to promote.

The personal influence of his teacher—a good, steady, industrious German—has counted for nothing that I can perceive, either way. In short, all the boy has got out of the money spent on him and these hours of his dismal practice is a smattering of an accomplishment.

I'll have no more of it. I make it my business to teach Latin to the advantage of every faculty of my pupils' mind it can be made to reach, the memory, the judgment, sense of the beautiful and good; I make them prompt, alert, accurate; and I make them enjoy it. I can see no reason why the study of music should not serve the same comprehensive and beneficent purpose. And I charge you to find me the man that can do that.

When I read this letter I experienced some searchings of heart; and I appeal to the readers of THE ETUDE: Where is this type of piano-teacher to be found?

It takes a whole man or woman to accomplish a one undertaking in the best manner. He who neglects ten faculties for the sake of cultivating one will find that one to be far less perfect in its operations than its hot-house culture would seem to promise. In fact, whatever is sought with exclusive eagerness is likely to elude our grasp.—*Eugene Thayer.*

One goes to a teacher for new ideas. Not new alone, perhaps; for there is the discipline of an imposed routine which is not to be despised in its

Children's Page

Conducted by THOMAS TAPPER.

THE BIOGRAPHY LESSON.

Twice in the history of the CHILDREN'S PAGE has Mozart been written about; this time, a definite outline of work is to be given. Readers are requested to turn to the story entitled "A Wonderful Boy," which formed part of the first CHILDREN'S PAGE. Also they are requested to look over the Mozart number of THE ETUDE published in December, 1901. The illustrations are particularly interesting.

Both text and questions on Mozart—in Mr. Tapper's "First Studies in Music Biography" (page 117 to page 158) should be divided into as many portions as there are club-meetings during the month. Usually, the shorter the lesson, the better, if a definite impression be made.



NANNIE, MOZART.

It is suggested that, for those clubs which have but one meeting per month, the teacher reduce the biography to a short and interesting story that may be told in fifteen or twenty minutes. The principal points to be brought out may be written on the black-board and questions deduced directly from them. These questions should aim merely to enforce individual expression on the part of the pupils.

As Mozart pictures are easily obtained, the Mozart lesson may be made of further interest if an exhibition of Mozart pictures be included as one feature. Even with as little material in hand as the Mozart issue of THE ETUDE, above referred to, and "First Studies in Music Biography," one has quite a gallery at hand.

Comparatively few teachers seem yet to realize the great value there is in a scrap-book devoted to pictures about music and musicians. They are constantly appearing in one or another form. To take them when they come to hand—cut them out, paste them in the scrap-book, writing below the source where the pictures came, is but a moment's work. The value is greater as the collection enlarges. Faithful attention to it is worth the little trouble it entails. The Editor of the CHILDREN'S PAGE will cheerfully provide

any teacher with information about lists of pictures concerning music and musicians.

Another interesting item in a class-study of Mozart is suggested by pages 125 and 126 of the text-book. The first pieces of Mozart, including the Minuetto, are published together. They are certainly charming. Played as a group, they form a unique tribute from the childhood of the great composer.

A Mozart lesson conducted thus as suggested could be arranged as follows:

1. Any piano-selection that is available either from the teacher or the children.
2. The story of Mozart.
3. Questions on 2. In this all the children are to participate.
4. Six short pieces by Mozart (his earliest compositions). To be performed by six of the club-members.
5. Such individual recitations or participation as the teacher may be able to arrange.
6. Mozart picture exhibit. (In this much originality may be displayed.)
7. Chorus. The melody by Mozart. (Many collections of Children's Songs contain Mozart selections.)
8. In summing Mozart's work particular attention should be drawn to:
 1. The distinguished musicians whom he met.
 2. The cities in which he brought out his works.
 3. The purpose and extent of his travels.
 4. The instruments with which he was familiar.
 5. The forms in which he composed.
 6. Make a list of the works of Mozart which you have studied or heard performed.
 7. Make a list of important works that may be taken as a basis for further additions.

As a test, a few questions on Mozart follow which may be used in conjunction with the book questions.

1. Name two or more great masters whom Mozart knew.
2. Of whom did Mozart receive most of his instruction?
3. Who, as a young man, improvised for Mozart in a remarkable manner?
4. What did Mozart say of him?
5. With what language was Mozart familiar?
6. What was his mother-tongue?
7. Name some rulers whom he met.
8. What was his last work?
9. Who completed it?
10. Relate briefly what you know about his sister.

A THREE-TONE chord is called a triad. A two-tone chord is called a dyad.

In every triad there are two thirds (from one to three and from three to five). Thus, in the chord C—E—G the lower tones, C, E, form a third; the upper tones, E, G, also form a third.

In order to analyze triads, dyads, or seventh chords so as to recognize the kinds of thirds present, one must have studied intervals. The lessons we have had in the CHILDREN'S PAGE permit us to separate chords into thirds and to name the thirds.

Name the kinds of thirds (major or minor) in each of the following triads: (1) C—E—G; (2) D—F—A; (3) A—C—sharp—E; (4) D—flat—F—A—flat; (5) B—D—F; (6) C—E—G—sharp.

Name the kinds of thirds (major or minor) in each

of the following seventh chords: (1) A—C—sharp—E—G; (2) G—B—D—F; (3) B—flat—D—F—A—flat.

In a seventh chord (ex., G—B—D—F) there are three fifths (ex., G to D, or D to G; and B to F, or F to B). In the following seventh chords name the two fifths in each, stating whether they are Perfect, Augmented, or Diminished: (1) C—E—G—B; (2) C—E—G—B—flat; (3) F—A—C—sharp—E; (4) C—sharp—E—G—B—flat.

Play each of these chords and listen to it intently. Which are the most pleasing?

NEW CLUBS
AND CLUB
CORRESPONDENCE.

Our class was organized into an ETUDE CLUB by Miss White, our teacher. There were twelve present. We are to be known as the Mangum Etude Club; will meet twice a month. Our officers are Edie Kelly, Pres.; Nellie Powers, Vice-pres.; Viola Japlin, Sec. Hoping to receive club certificates.—Viola Japlin, Sec.

Mr. Thomas Tapper:

After a recital given August 2d, by our music-teacher, Miss Lenora Scott, her pupils organized a music club, which is to be known as the "Mendelssohn Music Club." We have ten members and others wish to join. The officers elected are as follows: Pres., Mrs. A. N. Glancy; Vice-pres., Miss Ada Morrow; Sec., Miss Pearl Mand; Treas., Miss Clayton C. Wright.

We met August 16th for the first time, and after taking up some questions on different composers we had a short program, which consisted of:

1. Dietrich, "Dragon-Fighter," by C. Hoffman. By Miss Lucie Bradridge and Clayton Wright.

2. Scherzo, by Cramer. Pearl Mand.

At our next meeting we will take up the study of Mendelssohn. I hope to receive the number of our club in the near future.—Clayton Wright, Treas.

To the Editor of the Children's Page:
Chopin Etude Club takes a month's rest. September 3d they will meet to take up your outline for club-work. Club members were, first prize, gold club medal, by Ernestine Chase, president of club, September, 1902, to June, 1903. Second medal, gold, by Virginia Rapp, vice-president of club. Solfegeio medal, gold, by Georgia Porter, secretary of club. Grade medal, gold, by Miss Nannie May Duncan. Three gold medals are offered as a contest each year. Please send us our certificate of membership with these offers.

TO MOZART.

O Master-Mind,
Who brings to earth ethereal rhapsodies!
O life sublime,
So rich with gleams of heav'nly melodies!
O buoyant soul!
Thy spirit bathes the world in ecstasies,
Thy heart the goal
Of angel-songs and joyous harmonies!

Clifton L. Sinder.

QUOTATION FROM
IN HAYDN AND
MOZART.

FOLLOWING is the best set of quotations received in accordance with the conditions expressed in the CHILDREN'S PAGE, a copy of "First Studies in Music Biography" will be sent to the contributor: Cora Williams, ten years old:

SAID BY MOZART.

I give me the best piano in Europe, and listeners who understand nothing and who do not sympathize with me in what I am doing—I no longer feel any pleasure.

II. We live in this world in order always to learn industriously, and to enlighten each other by means of discussion, and to strive vigorously to promote the progress of science and the fine arts.

III. Passions, however violent, should never be por-

trayed in all their ugliness; and even when describing the most horrible situations, music should never offend, but always please, the ear—in short, always remain music.

IV. Mozart observes in a letter of the year 1780: "In my opera (Idomeneo) is music for all sorts of people, excepting those with long ears."

V. It is that that is at once the most necessary, the most difficult, and the most essential requisite in music.

VI. Music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.

SAID BY HAYDN.

I. When I sat at my old worn-out piano, I envied no king in his happiness.

II. Whoever knows me knows that I owe much to Sebastian Bach, that I have studied him thoroughly and well, and that I acknowledge him only as my model.

III. O Mozart! If I could instill into the soul of every lover of music the admiration I have for his matchless works, all countries would seek to be possessed of so great a treasure.

IV. It is the air which is the charm of music; it is also that which it is most difficult to produce. The invention of a fine air is a work of genius. The truth is, a fine air needs neither ornaments nor accessories in order to please. Would you know whether it is really fine? Strip it of its accompaniments.

V. Many a man of genius perishes because he has to gain his bread by teaching instead of devoting himself to study.

VI. Young people can learn from my example that out of nothing something may arise, what I am is all a work of the most pressing want.

NOTICE TO CLUBS.
We have sent out a number of membership cards, but need the addresses of the following persons who sent notices of the formation of clubs, but without giving us full addresses: Viola Japlin, Mangum (no State); Maude Humbert (Mozart Club); Mary (Mozart Club); Katherine Bartlett (Joplin Club); Elizabeth Hurlbut (Young Ladies' Carol Club); Mae Lentz (Verdi Club); Lillian P. Courtwright (Etude Club); Bernice Spears (Amateur Music Club); Myrtle Ireson (Children's Carol Club); Edie Benjamin (Lead St. Cecilia Club). Please send to the Editor of THE ETUDE addresses of secretary, president, or leader, and number of club-members.

DRUM-HEADS and banjo-heads are made very carefully indeed, and not a little skill is required to produce a smooth, even, unbroken skin. The drum- and banjo-heads are all made from skins. Calfskin is the best material, but sheepskin is good.

The hides come by rail to the factory in great bundles. They are exactly as when taken from the carcass, except that they have been pickled in salt. On receipt at the factory the hides are thrown into a small pond beside the building, and left there to soak in running water till all the salt is washed out. This takes a long time. After being freshened the hides are thrown over frames and "broken." The bits of flesh still remaining on the hides are removed and the skin is then soft and pliable.

The hide is next put in a vat with lime and left there for about two weeks. This loosens the hair, which is scraped off. Then the skin is stretched tight on a frame and shaved of both sides. Another bath in a vat gives the skin a transparent effect and puts it in apple-pie order. Once more the skin is stretched out on the frames, and if any finishing touches are needed they are given. After being out in shape it is ready for the market.

The army drum-heads are 19 to 20 inches in diameter. Other sizes vary from the tiny snare, used for toy drums, to the great big bass drums, some of which are 60 inches in diameter. Banjo-heads are of more uniform size.—Brooklyn Eagle.

Thoughts, Suggestions and Advice PRACTICAL POINTS by PRACTICAL TEACHERS

BEAUTIFUL TONE.

PHILIP V. JEVIS.

At the first lesson the pupil should be taught to produce a beautiful tone of sympathetic quality, and ever after the sense of tonal beauty should be developed to the utmost. The musical and mechanical should always go hand in hand, they cannot be separated without injury to the pupil. The most mechanical exercise should always be played with the most beautiful tone possible and with every variety of tone-color and shading.

The influence of the pedal on tone-color should be explained, and in this connection the pedal-study in book 4 of Mason's TOUCH AND TECHNIQUE will be found exceedingly valuable in quickening the musical sense; the present writer teaches it by rote to very young pupils even before they have learned the staff, and has found the happiest results to follow its careful daily practice.

A FIVE-FINGER EXERCISE.

ROBERT BRAINE.

ONE of the best forms of five-finger exercises for piano-practice is to commence with the right thumb on middle C, playing the notes C, D, E, F, G, returning on F, E, D; then, instead of playing C again, commencing a new finger-exercise on D-flat and playing the notes D-flat, E-flat, F, G-flat, A-flat, and back on G-flat, F, E-flat, then placing the thumb on D natural and continuing in this manner, always commencing the thumb a semitone higher and playing the five-finger exercises in the key of which the note played by the thumb is the tonic. The left hand plays the same note as the right hand, one octave lower. The little finger always begins a semitone higher. In this manner the five-finger exercise is begun successively on each note of the chromatic scale, consequently taking the pupil into every key used in music.

This exercise gives the pupil an excellent idea of the various keys, and is a most excellent exercise to develop the fingers, as it involves every combination of black and white keys used in scale-passages.

The pupil should be made to study out this exercise without music and without instruction, as it will impress on his mind in a marvelous manner where the half steps and whole steps lie in each scale, a subject on which the idea of the average pupil who has not studied theory are exceedingly misty.

REPERTORY BUILDING AS A STIMULUS TO MUSIC-STUDY.

CARL F. HOFFMAN.

PROFESSOR JAMES says: "Our judgments concerning the worth of things depend on the feelings they arouse in us." In this pregnant statement lurks a suggestion to the piano-teacher discouraged with the progress of his pupils, particularly the younger, whose general attitude is one of apathy toward, or protest against, the daily grind of exercise, scales, studies, and pieces assigned them. The teacher realizes that if feelings of interest and ambition can be infused in the pupil his study and practice will go very differently and have very different results. In this, in fact, lies the solution of his discouragement. To attain the lacking stimulus the wise teacher will use all the devices at his command with his finest taste and judgment.

One such device is that of Repertory Building. This repertory may be of modest or more ambitious proportions according to circumstances, both as to quality and quantity, the planning and execution of which, rightly managed, are sure to yield good fruit. Most pupils can be interested in working up such a list of

pieces, and this interest will become more accentuated as they see the list expand, and the oftener they are formally called on to play from it. To construct and to possess are impulses strong in the young pupil, and to have at command a list of pieces thoroughly mastered, any one of which he can play when called upon, gives a lively sense of satisfaction which he is likely to indulge from time to time.

In building up a repertory it is important to set the standard high both as to choice of numbers and their rendering, which must, of course, be from memory. Let it be a work planned with deliberation and executed slowly and carefully. Under the guidance of the teacher the pupil should have as large a share in the selection of his numbers as may be practicable, and these numbers should be easily within his technical ability, and, in their performance under even the most trying circumstances, reach a high mark of excellence as regards accuracy and tone-quality; and only when a piece can be so rendered should it be honored by a place in the repertory. In this way both the zeal and the conscientiousness of the pupil will be stimulated. Each piece so advanced to the dignity of a repertory number may be entered in a book of record with full title, opus number, and composer's name, and with such notes regarding content and performance as pupil and teacher together may desire.

The value of the plan here suggested must become evident when properly carried out. It gives incentive to the pupil to higher and more careful work, encourages the teacher, and brings to him the prestige of success.

THE FOURTH FINGER IN ARPEGGIOS.

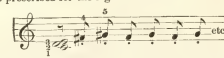
WILLIAM BENDOW.

WHEN told about the use of the fourth finger instead of the third on the third note of such arpeggios as E, C, G, most pupils say: "But the third finger is easier and more natural."

And the average pupil will carelessly use the third finger anyhow, thinking the teacher's precaution a bit of exaggeration, at least in his case. And thereby hangs a bit of true history.

A pupil had been taking lessons for three years. The third year was unsatisfactory on account of the pressure of school-studies in the first high school year; so her parents concluded to discontinue her lessons until after graduation, three years later. In that time she said she was "keeping up" what she had learned previously. In those three years she grew rapidly and she had long fingers.

She easily slipped into the evil habit of using the third finger where she should have used the fourth in arpeggios and chords. When she came to resume her piano lessons, her hand had changed a great deal, her third finger slanting perceptibly toward the fourth and fifth fingers, and the latter two seemed forced together, so that they had but little independent knuckle-action. The little finger side of the hand had fallen into such desuetude that it required continued effort for several weeks to hold her fifth-finger knuckle level with the others while using the finger. It was simply a state of flabby degeneration. The following was prescribed for the right hand:



C, D, and E are held without sounding, F-sharp and G-sharp are taken without staccato at first, each finger working very slowly back and forth with finger-staccato stroke, bringing the tip of the finger clear back and under to touch the palm of the hand. After the slow work it was taken with a sharp finger-staccato. Then the fifth finger was moved to A-sharp and the slow and staccato forms taken as before. This was tried several times a day, but for only a short time at once. It gave a higher level to the sunken knuckles and more stretch and independence between them, and the finger-staccato gave tone and elasticity to the whole nerve and muscle operation.

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Not everyone is strong enough to stand alone, to think alone, to work alone. The average man is helped by feeling that his shoulder touches that of a fellow-worker on each side. Music work, as all other phases of human activity, has a sociological aspect, one that has been too little valued and studied. Let us make our secret musical aspirations and our daily professional work broader and put them in touch with what our neighbors are doing.

We call to the earnest attention of our readers the articles presented in another part of this issue, with comments, questions, and other material in the way of study-helps, which Mr. Louis Arthur Russell has prepared for the benefit of those of our readers who are willing to devote some time—now, twice, or oftener a month—to gaining a fuller knowledge of certain subjects of prime importance to the teacher and the student of music.

We have every reason to believe that the trend of the times is toward organized work in many lines. The waste of time in individual study is too great for thoughtful educators to allow it to continue. There was a time when private tutoring of young men was fairly common, and when young girls and children had their governesses. To-day the public school and the splendidly equipped private schools for both boys and girls are doing far better work for hundreds. Instead of one good teacher's giving instruction to one or two boys or girls, a large class profits by his work and the teacher finds it an easier matter to keep up his enthusiasm and interest in his work.

So, also in music-education. The private teacher cannot give time to educate each of his pupils into a thorough musicianship. Every minute of time that parents are willing to pay for is needed to make many players out of pupils. As a result we have many players, but few who are deserving the name of musicians. The collateral work necessary—theory, history, biography, analysis, notation, and the other necessary knowledge—can best be done in classes. A teacher can give instruction to twelve more easily than to one, and each one of the twelve will profit more by the class-lesson and its stimulation than if he were taught singly. For this reason we again urge every teacher who may read this to gather his pupils together once, twice, or oftener each month of the music-season, and take up some line of study that will

THE ETUDE

make pupils more thoroughly acquainted with the nature and aims of music as an art, as a science, and as a social factor.

Another phase of the question of the necessity for organized work lies in this thought: that an elevation of public taste, an increase in public interest in music and the consequent larger opportunities for professional work cannot come from the work done in the quiet, in the retirement of the studio, with an individual pupil. Valuable as that work is in developing culture for the home and social circle, in adding to one's accomplishments, it has not the force to move the community as a whole. What we get by individual work we are apt to retain for individual use and profit. Each pupil who leaves the studio with good musical training adds one more to the number of musical persons in the community, but that pupil is apt to remain only a passive force in the work of raising the art-aspirations of a community.

Some one must bring these different factors into union, and not for private work, such as many clubs set as a limit for themselves, but for work that shall be known to the public, that shall be exhibited to the public, and in which the public shall share. Around each teacher should center a group of persons who are helping to raise the standard of musical work and appreciation in the community. If there is to be rivalry, let it be for the common good, not for individual prestige. The need for organization of musical interests. Clubs, such as those Mr. Russell has planned for, should not be in the nature of a "close communion," but should be open to all properly qualified persons. Public or semipublic meetings should be held occasionally, and news-letters should be sent to the local papers. Do good work, thorough work, and do not be backward about letting others know it. The essence of advertising is to make a thing talked about. A thing must be known of before interest can be aroused in it. Let all who are interested in music talk about it to their friends. One year of work such as THE ETUDE offers to earnest readers, supplemented by local effort such as we have just suggested, will help every community musically.

We take this opportunity to say that, carrying on the idea of organization, if it be a good thing for a teacher to bring his class together in a club, it is equally, perhaps even more, necessary that teachers themselves have a real organization. One of the weaknesses of teacher's associations has largely been that they have begun at the wrong end, have formed National and State, instead of local associations. In but few counties, cities, or towns have teachers formed organizations to promote their interests, but the movement, so far as tried, shows results that justify others in doing likewise. Physicians have county and local societies; why not musicians?

Among the various musical organizations, those of a fraternal or social character seem to have hitherto been somewhat neglected. The association of male musical students, now in its third year, of the National body, known as the "Sinfonia," seems to be an altogether admirable example of this class of organization. The design of this fraternity is to draw together in one common bond of fellowship all worthy young men engaged in the study of music in the prominent and established schools and conservatories in this country. The idea of permanence in the constitution of this fraternity and in its bond of fellowship is well expressed in one of its mottoes: "Once a Sinfonian, always a Sinfonian."

Such an organization, wisely conducted and conservatively managed, as this one shows every indication of being, cannot fail to be productive of immense good to the development of the art of music in general and to those engaged in it. The spirit of good-fellowship and mutual assistance and recognition developed in the undergraduate life should lend color to the entire professional career of those fortunate enough to be brought under its influence. As Mr.

George W. Chadwick, director of the New England Conservatory, said, in speaking to one of the officers: "Your fraternity, as an organization of men in music, ought to supply the leaders in the art as well as the profession. The future of music in the United States is in your hands if you will take it."

Not the least duty which teachers owe to themselves and their profession is the encouragement of laudable musical enterprises.

The present writer remembers hearing a musician commenting unfavorably upon the leading local pianist of his town because he was not more liberal with complimentary tickets to a series of musical concerts which the latter had undertaken at his own risk. It seemed particularly ungenerous in view of the fact that the high standard of the concerts precluded any great popular or pecuniary success. They were dependent upon the class of which the fault-finder was a member. It should be the duty of musicians to aid such undertakings, not only by good words, but by reaching down into their pockets and giving uncompromising pecuniary support.

The same holds good for musical periodicals of a high character, educational or critical. Because of their high aims such publications also appeal to a somewhat limited clientele, but every subscription widens the field and extends their stimulating influence. It is easy for a teacher living remote from active art-influences to fall into a rut and fail to realize it. It is particularly to such teachers that the musical magazine comes with counsel and help in breaking the paralyzing bonds of a dead routine. One of this class facetiously remarked that life was too short to read educational journals of this kind. Had he but known it, he might have remedied, or at least modified, his old-fashioned, pedantic manner of teaching and out-of-date style of playing by a judicious perusal of the very magazines he contemned. However: None so blind as those who will not see.

One reproach which musicians do not always escape deserving is that of undue self-esteem. One reason of this is that the personal element is peculiarly involved in the practice of their art. This is much less the case in other arts. The artist paints a picture, the sculptor models a statue, in the retirement of a studio. When finished both picture and statue leave the studio and make their appeal to the world at large without the obtrusion of their creators' personalities. They are judged objectively; no personal factor is obliged to intervene for the purpose of translating the artistic intention.

The musician—we mean of course the executive musician—who prepares his tone-picture—that is, his interpretation—in retirement. This is, in a certain sense, a creative process, and presupposes exceptional gifts and patient, unremitting study of his chosen technical material, whether it be voice or instrument. But the song, the sonata, the concerto, is dead without an interpreter. The singer, the player, must, so to speak, paint his picture, model his statue, anew before the public. What wonder that he identifies himself with the effect produced by the music, that he often exaggerates the personal element and puts himself above his art. Then those who have stimulated him by applause glance knowingly at each other; shrug their shoulders, and say: How vain these musicians are!

Let such a musician correct his faulty perspective by remembering that the whole is greater than any of its parts; that art is immeasurably greater than any one of its interpreters, however gifted he may be.

The conception of the art of music, as of all other arts, must play a part, more and more important, in the coherency of the human race, and in that fellowship of men's consciences, that complete mental and physical sympathy, which shall lead toward the uniting of the individual life and the life collective. The supreme aim of art, as of morals, is to raise the individual out of himself, and to identify him with his race—*Gaudeat*.

No 3874

SCHERZINO.

M. MOSZKOWSKI, Op. 18, No. 2.

Allegro. M. M. ♩ = 144 - 160.

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mp
stacc.
f
piu f
cresc.
f
marcato
p
marcato
p
dimin.
stac.
poco rit.

mp
stacc.
f
p
ten.
scherz.
dim.
cresc.
ff

A TWILIGHT IDYL.

P. A. SCHNECKER.

Andante grazioso. M.M. ♩ = 112.

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* From here go to the beginning and play to *Fine*; then go to (B), after which *D.C.* as before.

MAZURKA BALLET.

O. A. KIRCHEIS.

Tempo di Mazurka, M.M. ♩ = 126.

First system of the Mazurka Ballet score. It consists of two staves: a piano (right) staff and a bass (left) staff. The piano staff begins with a fortissimo (*ff*) dynamic, followed by a piano (*p*) section, and then a fortissimo (*f*) section. The bass staff provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a fortissimo (*ff*) dynamic and a 'Fine' marking.

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* From here go to the beginning and play to *Fine*; then play to *Trio* and *D.C.* as before.

Second system of the Mazurka Ballet score, labeled 'TRIO' at the top left. It consists of two staves: a piano (right) staff and a bass (left) staff. The piano staff begins with a piano (*p*) dynamic, followed by a fortissimo (*f*) section, and then a fortissimo (*ff*) section. The bass staff provides harmonic support with chords and single notes. Fingerings are indicated by numbers 1-5 above or below notes. The system concludes with a fortissimo (*ff*) dynamic and a 'D.C.' (Da Capo) marking.

No 3834

MAGIC FIRE MUSIC.

from "DIE WALKÜRE"

Edited by Preston Ware Orem.

SECONDO

R. WAGNER.

Maestoso. M.M. ♩ = 80.

p dolce
Slumber-Motive.

Wotan: He who my

3

2

Slumber-Motive and Siegfried-Motive cresc.
spear in spl rit fear eth ne'er

springs through this fie ry *f* bar! *cresc.* *ff*

ff

a) The notes of the motive, indicated by the accents, must be strongly brought out and well sustained.
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No 3834

MAGIC FIRE MUSIC.

from "DIE WALKÜRE"

Edited by Preston Ware Orem.

Maestoso. M.M. ♩ = 80.

PRIMO

R. WAGNER.

p dolce
Slumber Motive.

Slumber Motive and Siegfried Motive.

cresc.

f *cresc.*

ff

ff

SECONDO

dim. *p* molto espressivo
Song of Farewell.

dim. *piu p* *p dolce*

dim.

pp Motive of Fate. *pp* *ppp*

PRIMO

8 *dim.* *p* Song of Farewell.

piu p *dim.*

p dolce *dim.*

pp Motive of Fate.

pp *ppp*

The Fisherman and the Mermaid.

Der Wassermann und die Nixe.

Andante. M.M. ♩ = 88

Géza Horváth, Op. 20, No. 7.

GRILLEN.

Mit Humor. (Con Umor.) M.M. ♩ = 69

From the Fantasy Pieces, Op. 12. (1837)
R. SCHUMANN.

Not he who is full of "whims" but he who has succeeded in freeing himself from them, sings and steps so boldly as in this composition. The passages in the minor key, also the heavy chords of the G[♯] Major section, seem as gentle reminders of what has been overcome. A bold and vigorous close soon shakes off this

frame of mind. The difficulties presented by this piece all turn, more or less, on the common weakness of the outer portion of the hand. The chord passages must be played in such a manner as to bring out clearly the melodic idea, and the hand must be balanced accordingly.

The pedal, as indicated, is to be used but sparingly.

Musical score for page 14, featuring piano and bass staves. The score includes various dynamics and articulations:

- First system: *p* *quieto*
- Second system: *ff*, *p*, *p*
- Third system: *pp*, *mf*, *f*
- Fourth system: *rit.*, *f*, *pa tempo*, *mf*
- Fifth system: *rit.*, *f*, *a tempo*, *f*
- Sixth system: *f*, *ff*, *f*

Musical score for page 15, featuring piano and bass staves. The score includes various dynamics and articulations:

- First system: *p*
- Second system: *f*
- Third system: *p*
- Fourth system: *f*
- Fifth system: *f*
- Sixth system: *f*

BENEATH THE STARS.

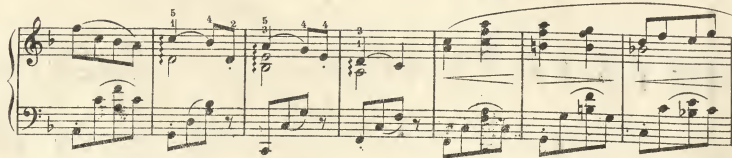
BEDOUIN SERENADE.

CARL WILM. KERN, Op. 209.

Allegro. M.M. ♩ = 112



Meno mosso. M.M. ♩ = 104



REVERIES.

AMOS H. GUBEL, Jr.

FRANK H. BRACKETT

Moderato assai.

The
You

p

rall.

a tempo

days when we were bless'd, sweet-heart, With love's young dreams and Cu - pid's
thought my love was wan - ing, dear, When first you told me we must

wiles Are still with - in my mem - ry, dear, A
part; You lit - tle knew the an - guish, dear, As

sa - cred book; for with your smiles A face was drawn with -
Cu - pid add - ed one more dart: And as the fire - light

mf

f

in my heart, As with each trem - bling breath you drew A
soft - ly throws A gleam of light thro' twi - light dark, I

rall.

new - made vow, we'd nev - er part, I love to live each hour a - new!
see a face which soft - ly glows From out the shad - ows - yours sweet-heart!

f

p colla voce

fine

rall e dim.

D.S.

The Maid of the Fan.

Words by Wm H. Gardner.

L.F. GOTTSCHALK.

Allegro moderato.

musical notation for piano introduction, starting with a treble and bass clef, key signature of one sharp (F#), and 2/4 time signature. The piece begins with a forte (f) dynamic and a piano (p) dynamic.

There once was a maid of Ja - pan ——— Who liv'd on a pret - ty gilt fan; ———
 There once was a maid of Ja - pan ——— Who liv'd on a pret - ty gilt fan; ———
 There once was a maid of Ja - pan ——— Who liv'd on a pret - ty gilt fan; ———

She curt'-sied and smil'd, And the mo-ments be-guil'd By mak-ing sweet eyes at a
 She look'd at the man, And his poor heart be-gan To beat like a ti - ny tin
 She made him des-pair, And to end all his care Right in - to the riv-er he

man, man, man, This quaint lit - tle maid of Ja - pan! ———
 pan, pan, pan, Be - cause of this maid of Ja - pan! ———
 ran, ran, ran, Far, far from this maid of Ja - pan! ———

Lit - tle O San! From the Land of Ja - pan Was the name of the maid - en who

liv'd on the fan; And if ev - er a maid was witch - er of man Then for -

sooth, 'twas this quaint lit - tle maid of Ja - pan, This quaint lit - tle maid of Ja -

pan! ———
 1 & 2 time. Last time.
 D.C.
 D.C.
 ff

In the Cotton Field. Plantation Dance.

FREDERIC A. FRANKLIN.

Tempo di Marcia. M.M. ♩ = 116

pp

rit. *ma tempo*

Fine.

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mf

cresc.

mf

f

TRIO

mf

p

mf

D.C. to Fine, then to Trio.

3907

Vocal Department

Conducted by
H. W. GREENE

SINGING A METHODICAL GROWTH.

Temptation to do only the thing that makes a good showing is greater among singers than any other class of musicians, the reason being that a voice, if at all above the ordinary, attracts attention or gives pleasure to many who would not think instrumental music, of an equal grade, at all worth listening to. To yield to this natural pride, which is the normal accompaniment of gifts that excite comment, is a dangerous thing, and has been a stumbling-block to many who have not been wisely guided in their studies.

Perhaps the best way to counteract this influence or tendency is to get the student to make a serious examination of the field as a whole, to study its requirements, its purposes, its missions, its difficulties, and then to see how well equipped he is to make a worthy showing in such a field. Perhaps if his study of the subject is sincere and searching, he will come to the conclusion that the ability to sing a few songs in a pleasing manner is the least worthy among the many attainments that go to make up a cultured and well-proportioned vocalist.

I was interested in some remarks made recently by one of our foremost writers on musical topics. He has in mind the writing of a history of music, and preliminary to the work he is making a reference catalogue of all books bearing upon the subject. He has already devoted several months to the work, has thousands of books upon his list, and the end is not yet in sight. Think of this, you young and budding teachers and singers! If our prospective historian was led to remarks that "he was appalled at the immensity of the subject, at the thought which has been given concentrated in book-form to the world, at the intimate connection music sustains with every phase of life," how really worth while it must be for those who enter upon the work in our particular sphere to approach it with the deference and seriousness of purpose of which it is justly worthy!

Let the young singer, before he presumes upon the security of his claim to worthy musicianship, ask himself what he knows of music. Let him begin with the song-writers of to-day. Can he name twenty living composers who have written music worth his notice, and also give an example of the work of each; not sing it, but know of it, or enough of it to recognize its peculiar strength and value?

Can he name twenty of the composers who have passed from the scenes of life, and of even one of the works of each that have been assigned a place in the classic repertory? Can he name twenty of the forty famous oratorios, or identify them with their composers, or recall from the pages the numbers which belong to his voice and compass, and has he any knowledge of the men who wrote them or the circumstances or motives which made these immortal works his to enjoy? And what does he know of the operas and their plots, the cantatas and their composers—many of which, while less in scope, rise to the most exalted heights of musical thought and expression?

And then what does he know of the literature of his art? Who has written conclusively and with authority of the vocal instrument? Has he read their works, or is the phenomena of vocal tone only a happy accident in which, beyond the luck of possession, he takes no further interest, and how deeply has he studied the forms of vocal writing, the authorities in interpretation and style, and does he know who these authorities are? Such are the requirements of a well-rounded vocal musicianship.

The thought is the thing. A background of study and thought is imperative to success, which is not measured by the approval of admiring friends, but by the opinions of critical listeners and comparison with acknowledged artists. Culture commands a price. If art had not its business side it could not exist; the price is governed by the quality of the art. Those who ignore artistic sincerity for one reason or another are denying themselves, not only the joy of knowing, but the ability of commanding a price for their knowledge. It takes time to read a book, but it takes time also to build a ship. Ship-building is no less the result of successive years of improvement than culture is the concentration of intellectual growth. To acquire and place in an orderly manner in the mind all that one can that bears upon the work in hand is as plainly a duty as it is sure to increase one's value in the sphere he elects to fill. Leave the surface to those who are content to remain there, but, as for you, be it shame, pride, ambition, or love for your art that impels you, go beneath for all that is good and worth while.

Pupil.—"I am having trouble with the rendering of a passage in one of my songs and would like you to tell me how to sing it."

Teacher.—"Have you tried to sing it as you would read it?"

Pupil.—"Yes, I have, but when I read it some of the notes in the melody that I naturally speak with the least emphasis fall upon long notes."

Teacher.—"Perhaps you read it badly?"

Pupil.—"I am not convinced that I do. I followed your suggestions as to diction and accent, and the thought seems perfectly expressed when I read it, but it is not the same in singing it."

Teacher.—"Possibly the song is not well written. Let us examine it."

Pupil.—"It is Chamblade's 'Eyes of Blue' and you said it was good when you gave it to me; but to sing it at all according to your formula I must either abandon the natural flow of the text or distort the time-symbols."

Teacher.—"So you are trying to throw the blame on me, are you not? But let us hear the troublesome sentence."

Pupil.—"Here it is, the very first sentence. See, the text is: 'the blue that in the flower lies' and the 'in' appears under a dotted quarter note in secondary accent, while the 'blue'—which to my mind is far more important—has only an eighth note on the unaccented part of the bar."

Teacher.—"That is ugly, isn't it; but let us look again; how about the French text? Read it aloud."

Pupil.—"Le bleu des fleurs est adorable! Why, that seems to come right; the accent falls where it belongs, on 'fleurs.'"

Teacher.—"Then you must see that the song was written in the French and for the French, and that the English words are only an attempt at translation."

Pupil.—"A feeble attempt, I should say."

Teacher.—"Very true, as translations go, but not as songs go, for foreign text is most difficult to put into English, especially when the translation is restricted by accent and rhythm."

Pupil.—"Then what am I to do?"

Teacher.—"Sing it in French, or conceal the inconsistencies of the translation with as much art as possible."

Pupil.—"Which would you prefer?"

Teacher.—"The original; but often the composition is of such merit that one gets much pleasure out of a

poor English reading if it is carefully handled. It will not do to pass all translations; one should use the language in which a song is written as soon as he is able to do so understandingly."

Pupil.—"Then one should know German and French?"

Teacher.—"By all means if he would have at his command unwarmed the gems of the modern repertory."

Pupil.—"But how about people who have no knowledge of the languages?"

Teacher.—"They are shut out from the best flavor of foreign songs; but, as I said before, one need not pass all translations, for much that is charming in the classic and modern repertory has been published with English text, and if one compares the various translations he may find some better than others, and would use the best. There are singers who read all of the translations of a song they admire and use the phrases they like best from them all."

LET us look again into this much-discussed matter. If people who rave and write against the vibrato would consider a moment, it might occur to them that they, not always the singer, were at fault. I am quite out of patience with people who write better than they listen. Has it ever occurred to them that, if they heard a vocal tone without the slightest wave or pulsation in it, they would be the first and loudest to condemn it. They don't discriminate between tones utterly straight and pulseless and those that are not, for they never hear a perfectly steady tone by first-rate artists. What they are doing, and all unconsciously, is condemning people with too much vibrato or, what is worse, a tremolo, by comparing them with people whose voices have just enough vibrato to make them human and beautiful. It is a fact, and not fiction, that many people are deaf to the natural wave in all cultured voices, and only rise up and cry havoc when the vibration becomes so pronounced that they can hear it. The well-trained ear always hears it, the well-trained voice is never without it, and that may as well settle it so far as the isolated fact goes. As an illustration of this deafness to the vibrato, I sat one evening in the old Academy of Music, New York, by the side of one of those vibrato-haters, and heard Adelina Patti sing "Home, Sweet Home," every note of which came in perfectly even and well-controlled vibratory waves. When she had finished and the applause had ceased, my friend turned to me and said with tears in her eyes: "What a wonderful argument against the vibrato!"

As for the abuse of the vibrato, that is quite another thing. Young singers revel in its use; rejoice in the sense of touch, sympathy, and freedom that comes with the consciousness of its possession; and all too frequently, carry it to ridiculous extremes. Does the wise teacher strive at once to eliminate it from the voice? By no means. He tells them that he is glad they have it, and he then explains the difference between the natural vibration of a voice which sings with a throat free and the ugly tremolo which comes out of a tight guttural condition. He makes the pupil see that one of the first and surest signs of a condition generally favorable to good tone is the wave in the voice, and then he goes about getting the singer to control it, and this is usually a difficult thing to accomplish; for not only is the student slow to believe it overdone, but control of the varying degrees from just enough to far too much is not quickly acquired. In fact, there must be thought and constant effort to acquire an absolute mastery over this much charming and artistic quality. It often requires much tact and patience on the part of the teacher to secure the right result; for there is always the danger of allowing the pupil to fossilize the effort to control the wave in the tone. It is often necessary to begin the work by getting the models from the pupils themselves, making them give examples of every degree from the absolutely steady tone to the excessive vi-

* End at Fine bottom of page 22

bration; in this manner the pupil becomes conscious of the phenomena of vibration, after which his judgment is matured as to what use of it is strictly legitimate, and he gradually brings the voice under perfect control in this regard without resorting to muscular assistance.

And now a word as to the phenomena of the wave in the tone. There are persons who are told enough to claim that it is nothing more or less than a slight departure from and return to the pitch of the note in hand. While this may be, and undoubtedly is true of the tremolo, it is not true of the vibrato, or vibratory wave in the voice. Tensed and abortive use of muscles not properly included in the vocal act must certainly result in the shivers, shudders, and tremblings which accompany an atrocious tone-emission, but the wave of the tone is accounted for in a totally different way. The tone comes from the vocal cords perfectly straight or steady. It gets its wave from the gentle undulation of the surfaces of the hollow spaces through which it must pass and from which it gains its color and quality. These undulations affect the tone by disturbing the air-column in precisely the same way that the revolving fan in the reed-organ produces the effect of the so-called tremulant stop, or the same as the player of the concertina, who swings the instrument wildly about him and thus secures that ravishing quality almost unknown to less portable instruments. How should it be confused with the tremolo by the ignorant, that it will ever be a bone of contention, who can doubt? But, like every other charm and grace of art, in its perfection it satisfies; and hasten the day when the critic can "recognize its perspective!"

A MEDITATION FOR MEMBERS OF CHOIRS AND CHORUSES.

To Promote Failure. To Promote Success.

On a stormy night.

There won't be many
Some may stay away,
And I may as well
So I will be sure to go.
stay at home.

When feeling indisposed.

It is an effort to go
out, and I believe I won't.
I will make a special
effort for the sake of the
chorus.

In case of a cold.

It wouldn't hurt me to
go out, but I can't sing
so what's the use?
I will go anyway and
listen, to understand the
work better.

When there is a good entertainment.

They can't expect me
to give up seeing Julia
Marlowe.
I am pledged to support
the chorus. Other
members give up Julia
Marlowe, and so will I.

For experienced singers.

I can pick up the music
in a few rehearsals;
why go through the
drudgery?
I will attend every rehearsal
to hear to make the
chorus as a whole more
perfect in tone, shading,
and attack.

During rehearsal.

It doesn't matter if I
whisper to my neighbor
when we are not singing.
I will keep quiet and
listen to the director's
instructions.

When totally disabed.

I can't go, and it won't
make any difference.
I can't go, but I will
send an excuse.

Charles S. Skilton.

CONSONANTS ON
active from poets the proper
HIGH NOTES.

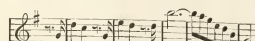
tone-setters often overlook, is arranging the words so as to avoid stiff, clumsy, impracticable bunches of consonants. In the Italian language it is nearly impossible to arrive at these congestions of consonants, there are so many vowels, and the consonants are so neatly dovetailed and interlarded between mellifluous vowels that harshness is nearly a physical impossibility. But in English, owing to the abrasion of the terminal vowels, there are many close groupings of consonants which are inevitable.

Nevertheless, our poets, even the best of them, are continually careless in this matter, and few besides Crivellungh, Shelley, Collins, Tennyson, and Longfellow, with others on occasion, have bestowed enough labor upon the euphony and appositeness of the verbal dressing of their thoughts.

This is a very large subject and might be helpfully discussed through several articles, but at present I can content myself with but one illustration: In the beautiful song by Denza, "The May Morning," as it stands in the key of G, there is a line in which the words are thus arranged: "The birds awake in tree and bough." Now the composer has heedlessly set the word "bough" upon a high G. It is not at all easy to utter the three consonants, *ndz*, at the end of birds, on this rather high note. For a mezzo-soprano this note G above staff is really very difficult to deliver with a free and vibrating liquid tone, such as should be added, it is simply impossible to do the word properly. If the hearer of the tone hears also the word, it is mainly through the grace of conjecture, and the word as often sounds like "burr" as like birds. What are we to do then?

I am accustomed to do this. I take the line around and say "On tree and bough," and then sing it. This is quite as good poetically, and is much easier to sing, despite the fact that E on a high note needs care not to sound overshrill. Again, in another place in the same popular song I turn around this line "The world is all awake, and you" as to fit thus: "Awake is all the world, and you"—*A. V. C.*

The mixed voice—it is possible that a certain number of baritones and tenors have not even heard of it! And, judging from the lamentable "forcing" which is indulged in by vaunting amateurs, it is perhaps advisable that the tenor, at least, should turn his attention to the subject; while the baritone who is unsuccessful in obtaining his F sharp and G would also do well to examine this offshoot of "production." In connection with the latter voice it is doubtless desirable to possess the method which enables Santley and also Andrew to grapple so successfully with the upper register of the baritone voice. Yet should so admirable a "production" not be mastered by aspirants to whom the rôles of Scarpia, Henry VIII, Valentine, and Scindia (*Le Roi de Lahore*) most properly offer attractions operative, they might at least be made to give the departure in question a trial. But that blend of the clear and heady voice which is entitled the "mixed voice" applies perhaps to tenors rather than to their baritone confères. At Covent Garden, the Opera, and the Paris *Opéra Comique*, as elsewhere, this system of production is *en vogue*, and Jean de Reszke is its lover of it. He is not credited with having asserted that singing is partly a question *de nez*; Julius Walther, who began his career as a bass, is a firm believer in its efficacy. From A above the line to B he frequently uses the "mixed voice," and with considerable success. Tenors desiring to test its adaptability might experiment with the following phrases in "Tram":



lo l'amo! lo l'amo! lo t'a' - - - mo!

The first and second "lo l'amo" should be sung with the ordinary production, the B being taken with the mixed voice; while the concluding notes from the more indolent to the telephone than they are to neglectful parents and careless teachers.

"Sister dissonance"—that desideratum of the well-regulated tenor—might be approached in the same manner, as also the final B-flat with which every Enzo loves to embellish the gorgeous "Cielo e mar" (*La Gioconda*). Even the A's in the exquisite "moon of my desire" (from the "Garden Song-Cycle") would "spread" by those who cannot take them in what-for want of a better term—may be entitled the legitimate manner.

The English tenor, as we all know, is a somewhat *rara avis*, though the "short voiced" variety is by way of being comparatively common, as are also those of being comparatively common of the genus who adorn our Protestant church choirs. But their efforts are not precisely all that there is of the most satisfactory. At the London ballad concerts, and elsewhere, singers of this nature are lamentably plentiful. Having a more or less useless range, they are comparatively common, since their limited voices will not admit of their undertaking such compositions as the grand "Rachet, quand la voix" (*La Jutée*), "Spirito gentile" (*La Prietide*), or the beautiful "O vision entering" (*Emeralda*). A tenor of unlimited enterprise lately sang at a London concert the admirable "Unway, awake, beloved," the B-flat which he sang, provided nearly resulted in his premature demise. It may be added that many a tenor has, with happy results, paid some attention to the "mixed voice," as has also, in a minor degree, Mr. Gregory Hart. Indeed, the latter would perhaps do well to court it more assiduously. For when "letting himself out" above G, the tone is not unlike the chestnut tree in that capital song "The Village Blacksmith." In case the wording here is found to be obscure, it may be added that they are both "spreading."

It will doubtless be sometimes argued by many that the "mixed voice" is merely a voice of a hybrid nature, and that it is moreover a species of trickery. Possibly it is. It will be urged that, with an open throat and a long column of air, the tenor can obtain the notes of his upper register in a more legitimate manner. To find some of our tenors acquiring them in any manner would be pleasing—provided that they are associated with a good tone; since to hear "La donna è mobile" attempted by a "short-voiced" performer is suitably painful. It may be added that by carrying the chest notes too high it is possible that undesirable results may ensue, and that the use of the "mixed voice" is, at all events, attended with safety. Scissors will possibly advance the idea that the "round" tone will be sacrificed and that a "thin" tone will take its place. But since there are many exceptions, the objection may be said to be unavailing. Indeed, the ring which such a production gives may, to some extent, be blended with the admired round tone, thus improving the latter.—*George Cecil, in Musical Opinion.*

It is high time that something should be done to rescue the voice from the ruin of the national voices. American voices, or rather the manner in which from earliest childhood they are abused and ruined, should arouse sympathetic and practical attention. And to deal effectively with the subject needs not only cultivation, but some courage; also, for, amazing as it may appear, it is nevertheless true that the use of the trained voice in properly modulated tones is regarded by a very large number of worthy and well-educated people as something of an affectation. American voices are, as a rule, originally good voices, of a fair average tonal quality, and this very singing teacher of anything like wide experience knows. Nor is the average American voice so much of a failure as the voice peculiar to any classes; for with rich and poor alike, lettered and unlettered, and especially in the younger generation, prevail the shrill, the rasping, or the gut-

tural tones which pass for "silver speech." It is doubtless a fair road, with shoulders elevated and metallic tones which tell of the utter absence of relaxation? Why does Monsieur C— gasp and gurgle in a tempest-in-a-teapot sort of fashion with a bellows-like movement of his chest? Why does Madame D— dose her throat and pipe shrilly as she comes to a high note and why does Miss E— stop midway in a phrase, then come on to B-flat in a dim, belated pianissimo when she invariably sings songs written for high voice?

These are a few of the questions that naturally arise as one listens, night after night, to the efforts of vocalists who claim to be among the elect, at least in so far as the having a "musical" voice is concerned. With every fresh discovery the mystery deepens until there seems but one loop-hole of escape for singers and their continually disappointed audiences, and that lies through the narrow way of serious work and self-study.

If the methods so delfly explained and so severely admonished men have made no headway as they seem, then every possessor of a method should go to school to himself; for only in this way can he hope to prove the excellence of his own study-plan; and to begin with he must choose some cultivated friend who may be depended upon to tell the truth. Then this critic must answer some questions as to the nature of the natural voice, and the far-reaching and impressive effect within the power of that voice when it is qualified and modulated by cultivation. To quote the thought of one agreeably surprised writer in alluding to the speaker, "where did he get that full-voiced pronunciation, not a drawl, but a measured accentuation of each vowel, for it is certainly most unquestioned. Nor was there even a hint of nasal tone in any of his utterances." Toleration of the grossest misuse and abuse of the voice must have become ingrained, indeed, among educated and refined people when such special praise is bestowed upon the mere ability to speak the native tongue as it should be spoken.—*Musical Ledger.*

During the past year there has been a great deal of talk in which "Examining Boards" and like terrible tribunals have appeared conspicuously; but little has come of the mild agitation consequent upon such talk; for each one of our teachers is quite secure in the belief that, no matter how sadly humiliated his friends might become, through the light thrown upon their acquirements by the said "Examining Boards," there could be no possible danger of a like fate overtaking himself.

This is the foundation upon which all sorts of risky reputations are built, and were the examination of teachers the law, much such futile building would be avoided; for self-deception is such an important element that, were it at once done away with, the music-teacher might, and, as a rule, would, start straight and build solidly.

How many of our teachers—particularly in the field of voice-culture—can we point to with pride as honest and able demonstrators of their own "methods"?—that is, the methods they talk to their pupils. Not some? One in an hundred can be depended upon to do the thing he advocates; to practice that which he preaches. Call together a number of the most earnest teachers and listen while they give the platform upon which vocal success must be built. In each and every case there will be an interesting summing-up of requisites in which "breath-control," "deep breathing," "head-resonance," "relaxation," and leading points will have first place, and the inference arises that all of the teachers before us must be expert vocalists and successful instructors in the vocal art; but wait! Ask each of these glib talkers on voice-culture to sing, and Eureka!—the tables are turned; commendation is hushed, while question after question is asked, and the tongue.

Why does Professor A— sing with a throat so tense that one is reminded of the muscular contractions of a box-coaster? Why does Mrs. B— sing with shoulders elevated and metallic tones which tell of the utter absence of relaxation? Why does Monsieur C— gasp and gurgle in a tempest-in-a-teapot sort of fashion with a bellows-like movement of his chest? Why does Madame D— dose her throat and pipe shrilly as she comes to a high note and why does Miss E— stop midway in a phrase, then come on to B-flat in a dim, belated pianissimo when she invariably sings songs written for high voice?

THE ETUDE

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ter appreciated and the audience has more power of appreciation than the singer has.

Take such a song as Schubert's "Prometheus," sung by Mr. Frangoni Davies at one of the Promenade Concerts. To understand the music, you must be able to follow each word as it is sung; an English translation in the program aids little. There are obviously many exceptions to any rule on the subject; but I cling to my original contention that at concerts intended for a large general audience the majority of the vocal selections should represent—to use the language of an eminent statesman—the "predominant partner."

—E.S.

QUESTIONS
ANSWERS.
Da Capo.—I. If I had a tenor in the condition you describe, I should be obliged to write exercises for him. There are no printed exercises that will do the work. If you were to ask me what the written exercises would be, I could give you but little satisfaction, as they will have to depend upon the voice, of his physique, etc.

2. If in your place, I would find either by a speaking model, a breathy vocalized tone, or a pianissimo humming, one note somewhere in the voice that was not throaty, and, using it for a model, work both ways from it as rapidly as the pupil could conform to the first, or second, tone.

H. W. T.—I would compel him to read by syllable all of the exercises from page 26 to page 62 with the Movable Do in the "Primary Elements of Music," by Dr. Streeter, published by Ditson.

M. O.—Yours is not such a difficult case. Self-consciousness is but a mild form of conceit, which disappears gradually when one begins to realize the truth of that statement. I am sorry but little in sympathy with such a condition; for one who has a love for music that is at all sincere, it must overshadow and outweigh any or all considerations of a personal nature.

A HINDRANCE TO ART.

BY HERBERT G. PATTON.

RECENTLY I received the following communication from the parents of one of my pupils:

Dear Sir: We have found it necessary to stop Harry's lessons for awhile. Please let us know what we owe you. Thanking you for your kindness, we remain,

Respectfully yours,

Mr. and Mrs. D. Smith.

Upon inquiry I learned that the family physician had held an antemortem examination over Harry, and decided that his study and practice of music should be discontinued, on account of his arduous school duties. This diagnosis was corroborated by the physician Harry, who stated that he was unable to study such long lessons, and learn poetry every evening till my head aches."

Musicians should wake up to the fact that the excessive work required in schools and high-schools not only is injurious, but bars great numbers from even attempting the study of art. The machinery of our school system is too intricate, far more so than is the case with colleges; and those who excel do so at the expense of health, and with no time for the study of music. Many schools give frequent entertainments and plays requiring elaborate costumes and evening rehearsals, which sow the seeds of passion for the stage.

The fault lies with the parents. Let them insist upon a rational régime and affairs would be adjusted. School-teachers love art, but they must insist that the curriculum be adhered to; hence they frequently appear as enemies of art. The advice given me by a lovely sister, now a professor in the college, should be followed by old and young. "Have proper hours for study, athletics, and sleep, and live up to them. When you study, study hard; but as soon as the time is up shut the book and let per cent. and averages take care of themselves."



THIS
DEPARTMENT.

Nevertheless the experiment was made, and the editor of the new department began his work with a feeling akin to hope, and the determination to make the violin department both entertaining and instructive.

It seems advisable, at this time, however, to say a few words regarding the aims and general purpose of the violin department. Its chief aims are to stimulate thought, to put earnest students in possession of facts which, too often, are encountered only along the hard road of experience, and to relieve amateurs of many fallacies and misconceptions. Its general purpose is to be entertaining and instructive, to combine interesting information with serious pedagogical effort.

This solitary critic assures us that he had expected unusual things "from the name and fame of the editor of this department," but that he now considers it his duty to complain. And complain he does, unmitigably and voluminously. He complains because the

Now, we wish to make it perfectly clear to this gentleman, as well as to any other readers of THE STUDENT who may possibly misapprehend the general plan and scope of the violin department, that we have the advantage of knowing, with reasonable certainty, the needs and wishes of our readers. It is our earnest wish to please and to satisfy every reader of this department; but to do this at all times, and to satisfy the unknown longings of each individual reader, is manifestly impossible. We feel that we are, indeed, achieving something if the great majority derive pleasure and profit from our efforts.

During the past twelve months or more he has been the recipient of many anxious inquiries regarding the probable genuineness of instruments possessed by the writers of these letters—instruments described by their owners with a pathetic devotion to details of varnish and structure, and, in most cases, naïvely offered to him at the price of valuable real estate. Curiously enough, these fiddles (according to their owners' descriptions) bore to one another the most remarkable family resemblances; and the circumstances surrounding their earlier history, as well as the manner in which they reached their latest abiding place, differed only in insignificant details.

But the characteristic feature of all these instruments, the one that seemed to convince their possessors that theirs was the simon-pure article, was the dust-laden, mystic label barely visible through the F-holes. As a rule, this label bore the date "1716"—a period in the world's history sufficiently remote to excite interest, if not fervid expectations. It is this label that is responsible for the present writer's predicament and his humiliating confession.

work of a great master, this article has been taken seriously by several persons, who are enjoying a brief ecstasy in the belief that "Mrs. X—" was the possessor of a genuine "Strad," and that she actually discovered the true way of testing its antiquity.

We may now reasonably hope that our readers will understand that most labels are nothing better than shams, delusions, and snares. And again let it be said:

not absolutely necessary, to devote much attention to the scale corresponding to the key of the Capriccio. And this is more especially applicable to the Capriccio written in more than either three sharps or three flats.

The tempo mark given in my edition for the introductory Adagio is 72 quarters. This is a trifle too fast. The character of these opening measures is rather more stately and dignified than about 60 quarters rather than 72. For the last quarter of the 5th measure the bow should be raised from the string and brought back to the point. This enables the player to employ the entire length of the bow, and contributes to breadth and freedom of style. The same principle of bowing applies to similar figures in the 6th and 7th measures. The episode which begins on the 3d quarter of the 14th measure should be played more fluently, but not in a restless or hurried manner. The 15th measure is a trifle too fast, as is the upper B flat of the 15th and 16th measures, and the upper B of the 17th measure. There is always some temptation to accent upper tones, but to do so is obviously destructive of proportion and musical meaning.

Long strokes, and an exceedingly supple wrist, are naturally the first requirements of the *Appassionato*. The lower part of the bow requires special attention, and most players will find that they shun the lower eighth, thus destroying all possibility of developing strength and agility at the "heel."

The trills present a twofold difficulty: technical mastery and musical fidelity. All require slow and patient work in order ultimately to play them clearly, rapidly, and brilliantly. But after digital mastery has been achieved it will generally be found that most of the trills leave something to be desired. Careful scrutiny will reveal the fact that the trill is begun too soon—a digital eagerness which results in

The accent, which characterizes the whole *Appassionata*, is too often exaggerated. It should be gently coaxed from the instrument, not produced in a harsh or explosive manner.

THE FIFTEENTH CAPRICE

This is one of Rode's most admirable studies for wrist and forearm development. It should be played

Unfortunately, so far as this analysis is concerned, little practical help can be offered the pupil by a mere description of the forearm stroke necessary for the successful performance of this Caprice. In many cases the wrist may prove to be insufficient; but the majority of players will probably discover that the forearm is, in a certain respect, less capable than the wrist. That is, it will be found that the movement of the forearm lacks freedom and that the movement of the elbow which permits the forcing activity of the upper arm is not so free. In this case, the forcing activity of the upper arm, in this activity, it is needless to say, is detrimental to good bowing; and every possible effort should be made to develop independence of the forearm to such a degree that, practically, the upper arm takes no part in bowing of any kind.

But this question of an inactive upper arm is too easily misunderstood. The average pupil will exclaim in astonishment: "Why, every violinist moves his upper arm!" This is certainly true; but (and this is what is so important) the experienced players know that there is a vast difference between compulsory action of the upper arm and that action which is an attempt to perform the work assigned to the forearm and the

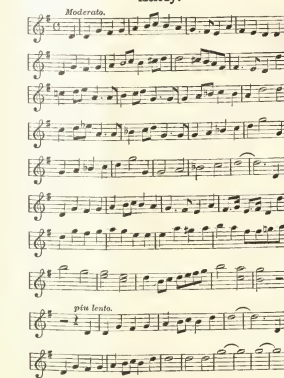
wrist. In other words, an immovable upper arm is a physical impossibility, more especially in crossing the strings. But this does not mean that the upper arm performs, or actually takes part in the performance of, the various bowings. It inevitably follows the direction of the forearm and wrist; but no demand should be made upon it, nor should it, at any time, be actively engaged in the technique of the right arm.

(To be continued.)

It has been our custom to offer students, from time to time, an opportunity to test

and phrasing. The test we have chosen is in the form of a brief melody, unfingered and unphrased; and after its structure and character have been carefully studied, the pupil is to supply such fingering and phrasing as, in his opinion, seem best suited to it musically and instrumentally. We shall be pleased to

Melody.



have readers of the violin department send us their views, and, in the November issue of *THE ETUDE*, this melody will again be published, with the fingering and phrasing originally intended for it. Students are advised to retain a copy of their own work, in order to compare it with the musical and instrumental ideas of the original version. And all communications regarding this work should reach the office of *THE ETUDE* not later than October 10th.

CONCENTRATION:
HOW MAY IT

THE young student is con-
stantly exhorted to concen-
trate his mind upon his

BE ACQUIRED? work. He reads: "Two hours of concentrated practice accomplish more than four with the mind wandering." And, again: "Concentrate your mind upon the matter in hand during every hour and every minute of work, if you would make that work yield the desired result. Hours, and sometimes years, of so-called study bear only a tittle of the fruit they might have borne had the pupil's power of application been rightly trained and rightly used." Also, his teacher assures him that he might better be playing ball than violin if his mind is not concentrated on his studies.

Now, the student readily desires to play his instrument well; so, after each fresh admonition, he resolves anew to acquire this much-lauded power of concentration. With zeal he commences his scales work in the morning practice-hour. Several weak places in the first scale. He repeats and improves somewhat; but as it is still very rough, he continues repeating till his neighbors are reminded of the brood which goes on forever. This constant, mechanical repetition dulls his critical faculties; and when, half-hour later, some disturbance causes him to pause, he is startled to find himself still at work upon the first scale, the weak places still weak, and no contentment in the mind for the acquiescence of the

mensurate progress made for the expenditure of time and strength. Again he renews the oft-renewed determination to "concentrate"; but the shock he has just received does not serve to rivet his attention more than half the scales on his list. Presently the slip of a finger again brings his mind down with dull thud to the business in hand. After frequent disheartening experiences of this kind, he asks: "How can I learn to concentrate my mind?"

Replying to such a question, one able writer says in *THE ETUDE*: "It can never be learned from other people's writings. It is a habit which must be formed by means of practice and experience." It is true, concentration, before it can become *habitual*, must be learned by practice and experience. But there are a few simple rules which, if remembered at each practice-period, will certainly aid the earnest student in forming the habit of concentration.

1. In pure technical work do not allow one mistake or imperfection to escape either correction or its removal. But in seeking to grasp the idea of composition as a whole, or the point of view, or the movement, one has engaged in measuring one's progress; it is not always best to stop for its imperfections. Piecemeal practice, pure and simple, is detrimental to both unity and breadth of style, just as playing the piece always uninterrupted from beginning to end is fatal to the sense of the piece. Beginning to break the first rule is an admirable one, planning the attention to each note as it is produced. The ear listens eagerly, ready to stop the fingers correction at the first fault. But when an error is detected, it requires judgment to choose a starting point for beginning anew, rather than to return to the beginning in order to correct a mistake many twenty measures from the beginning. That is an extravagance. On the other hand, it is seldom wise to begin work on the mistake itself. Return rather to some neighboring measure. In simple internal work one note back may suffice; but when the fingers are fairly well removed. And this brings us to the next rule.

2. Having found the error, seek its cause. While in some instances the cause is transparent, often discovery requires close analytical study. Some cases

can be explained only by the experienced teacher, but the student should always make a serious effort to discover the cause.

2. Have some definite aim in each exercise, some particular point or points to be mastered. In this the accomplished teacher will aid you greatly. He will not and simply say to you: "Learn to play goodly." He will point out the special purpose of each new etude, and will call your attention to the peculiar technical and musical details that may be new to you. He will give special brief exercises which will bring the ludger difficulties related to each reveal themselves in your playing. But he cannot do all. You must be your own teacher in the practice-hours, and strive to use understanding the ideas he has given you. You must, then, you should strive to understand the new etudes brought related to aid you in mastering special difficulties. If you find a certain passage stubbornly resist its difficulties. Does a certain leap seem long and does it embarrass you each time you play it? Then try to understand the difficulties. You will need to try it short by comparison. Is the difficult figure in sixteenth notes, staccato? Try it in half notes, legato. There are countless devices for rendering difficult passages familiar and, eventually, easy. You must find them out for yourself. You will become familiar with such methods of work.

4. Strive to make each repetition of an exercise a
improvement on the previous one. Do not blind-
repeat the study, hoping it will be bettered at the end
of the tenth or twentieth repetition.

5. Aim at perfection. As a child, I habitually applied the test of trying to play exercises three times in succession without making one mistake. When that could be done, I complacently considered it "learned." The principle was good. Endeavor to make each note of each scale, each little exercise, perfect—a thing of beauty.

Try these rules. You will soon find yourself listening more keenly, more critically; and, in time, concentration will become a habit.—*Gertrude M. Putnam.*

WAIT UNTIL READY TO TEACH

BY ROBERT BRAINE

MANY musical students make the mistake of the lives by commencing teaching and other professional work before their own musical studies are completed. It is a sore temptation to a talented young musician not to break off in the middle of his studies and plunge into the maelstrom of money-making, where pupils, church-work, and concert engagements are forced to him. In the case of the doctor, lawyer, dentist, the law protects the half-fledged student against the public as well, because it will not allow him practice until he has obtained his degree.

Unfortunately no such law exists in the case of the musical profession; so the student who has taken a few terms of private lessons, or who has attended a conservatory for one or two years, is fully privileged to droon his studies and prey upon the public.

But here is where he makes his mistake, for a student of music who enters the profession before studies are completed has only two courses open to him: Either he must go through life in the low ranks of the profession—the musical hewer of wood and drawer of water—receiving the paltry wages of a laborer, or he must go to carry on his studies, in addition to doing his professional work. The latter course means nervous prostration sooner or later, as the nervous system will not stand the strain of double work. Many a teacher who is a first-rate equipped musician breaks down under the strain of teaching alone; and again many a concert-artist breaks down with too much practice. How, then, any human being engaged in a profession can be expected to do his work, and at the same time to study, to concert-work, and carry on a liberal-minded study as well, which alone is enough to his energies to the utmost?



EDITED BY EVERETT E. TRUETTE.

THE IDEAL ORGAN-PRELUDE.

NEARLY every Sunday service of the churches of this country, whether Protestant, Catholic, or Jewish, whether Episcopal, Congregationalist, Methodist, Baptist, or of any other faith, begins with the organ-prelude, and, hence, no musical number of the church service is more universal or more necessary. Notwithstanding this universality, it is doubtful if any part of the service is so hedged in by varying and contradictory requirements, as so surrounded by obstructing influences, or is so severely criticised by the pastors and members of the congregations.

THE OFFICE OF THE ORGAN-PRELUDE.

What is the office of the organ-prelude? Its first duty is to *begin* the service. Every service must begin with something, and the organ-prelude seems to be the most fitting and adaptable. Its second duty is to cover up the rustle of persons entering the church, rearranging their wraps, and getting settled for the service. Comparatively few persons regard the prelude in any other light than this second duty, and, hence, little attention is paid to the musical character of the prelude by the majority. Its third duty, and the one on which most stress is placed by the exacting members of the churches, is to prepare the congregation for the service to follow by effacing the worldly conditions of the mind and rendering it more receptive for the spiritual teachings of the service.

Of the first duty nothing need be said. With the rustling of skirts and squeaking of shoes; with the slamming of doors at the back end of some churches, the rattling of the latches of the pew-doors in old-fashioned churches, and the rattling of the hymn-books in the racks as the people brush by; with the distracting influence on those who are already in the pews caused by other persons' entering late, the more curious wondering who are the guests of Mrs. A., who is that young man with Miss B., why is Mrs. C. alone, etc.—with all these conditions the prelude serves, and can one wonder that few listen to it?

As to the third duty, opinions and tastes differ so widely as to the best manner of fulfilling that duty that it is well-nigh impossible to give any definite statement with regard to that duty; and, with all the above conditions, how can this duty be performed at all?

CHARACTER OF THE PRELUDE.

What style of music will best fulfill the three duties of this "prelude"? As any style of music will answer for the first duty, that duty need not be considered. Obviously, loud music will best fulfill the second duty. Again, the third duty brings forward conflicting opinions and tastes. What is appropriate music for the service, and by what rules should such music be judged? It is much less difficult to name the kinds of music which are decidedly inappropriate; but, after eliminating all these, opinions still differ as to the appropriateness of the remainder.

In many of the Episcopal churches the organist improvises the prelude, using as a theme the processional hymn which is to follow. This is, theoretically, appropriate, but if the organist happens to be unskilled in improvisation,—and very few organists are skilled in extemporaneous playing,—his musical offering will not fulfill its mission, and will jar on the minds of those who believe that only the best should be offered in the service of God. Then, again, the improvisation

of most organists is the same, Sunday after Sunday, and soon becomes monotonous. Some persons reply: "Does the Lord's Prayer become monotonous Sunday after Sunday?" It is only necessary to say that if the improvisation of any organist is as grand, noble, beautiful, and well constructed as the Lord's Prayer, it will hear repetition Sunday after Sunday. Only the improvisation of a Gullmatt approaches that height. If the organist does not improvise (many organists cannot), and many others would spare the ears of their congregations if they did not), some concerted piece of music must be played. The style of music to be selected, of course, varies with the character of the service. Easter and Christmas services, being the cradle of a joyous character, lighter music will be necessary, while communion services, Lenten services, and such services which have more of a solemn character, much less animated music must be selected. For the general Sunday service there is some latitude, always remembering that tastes and opinions in different congregations differ greatly.

Personally, it has always seemed to me that those organ-compositions which are elevated in thought, well constructed, on themes which do not suggest the theater, opera, popular concert, military processions, and the like, and the character of which is dignified rather than brilliant, which end more or less softly, as by custom the prelude is expected to end in such a manner, are appropriate for organ-preludes for general church services. I emphatically disagree with those who claim that the prelude should never be louder than "Go to Open Diapason." The days when the minister was expected to preach with hushed breath are passed. The Doxology and such hymns as "Coronation" and "Nimra," which are often sung at the opening of service, are sung with full voice, and I believe that it is no sin to hear the full organ occasionally in the prelude where the composition calls for it.

The slow movements of the organ-sonatas of Gullmatt, Merkel, Rheinberger, and other composers; the Pastorales, Andantes, and Adagios of Smart, Merkel, and many other composers; as well as the Choral Preludes and other compositions of a lofty character and uplifting the church services. Many other compositions—such as "Elevation in A-flat," by Gullmatt; "Andantino in D-flat," by Lemaire; "In Paradisum," by Dubois; and "Vision," by Bihl—are dignified and beautiful, and should not be excluded simply because they are beautiful any more than the minister should leave out some most beautiful thought from his sermon simply because some of his congregation would think the thought beautiful.

Any composition which primarily attracts attention to the executive skill of the performer, or which displays in the foreground the imitative power of the organ, is, of course, out of place; but a composition which attracts and holds the attention of the congregation because it is beautiful does more to enrich the service than the humdrum drone of some aimless improvisation which covers up the rustling of the gatherer.

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THE IDEAL ORGANIST.

THE IDEAL Lady of Lourdes Church, of Our ORGANIST. gives his ideas of what constitutes an ideal organist in *The New World*, and, as we always like to present both sides of every important subject, we quote a few paragraphs from his article, feeling that the readers of *THE ETUDE* will be interested in the subject:

Of the high and deep responsibilities for the decorum and beauty of the services of the church the organist is a most important guardian. For the worship of God and the service to man the officiating clergyman is central authority and visible sign of the profound function, when "God and the penitent meet in a holy kiss." But his first adjunct as giver of beauty and glory of her treasures of music, that perpetual wonder of all miracles, sound, is the organist.

No man can be too superior for his position; one hears it said at times of a great musician that he was once only a Kapellmeister or choir-leader, and a sort of patronizing pity is felt that a genius should ever have held this lowly position.

Pity! What higher need could there be than to give one's genius back to its holy source in votive offering! Surely, unless our prayers are lip-service, the best of gifts, Genius, is the fittest tribute to God. I write "Ideal Organist" because he must be an uncommon man. He must be reverential, masterful, catholic of feeling, devoted, wise with the knowledge of the masters of sound. He must, by sympathy or actual possession, know all the highest musical utterance in the vast library of song of the Church, even to the haunting strains of old Judea, and which ring yet in the faith as our spiritual legacy, of the earlier compositions of first Christian days, something, as the grandchild repeats the hymnology of the grandeur.

And with all these he must have flexible power, daring to attempt, skill to control, fervor to endure, vigorous any situation, and ever be equal to the thought of the Master he is interpreting in the capacity required in all art—the power of elimination. Even though it be the greatest of men whose genius he is rendering, from Palestrina to Bach, from Pergolesi to Gounod, he has to choose the best at his highest, remembering always the mission of music—to uplift, to re-educate, to regenerate.

There is no "fashion" in art. Art is or is not. A witty ecclesiastic, writing in a late number of the *Church Quarterly*, describes a lady of quality as one who resembles the Catholic Church in "having no misgivings about herself." The "Ideal Organist" will have no misgivings about his mission. He will never defer to the passing phase of "fashionable" culture in his service of sacred song. He will never forget that his music is for the hour when men pray and God listens.

Equally shall he remember the needs of the worshiper, that all are not attuned to the highest heights of music, when that means to some wonderful calisthenics, and construction which would win praise from Beethoven or Bach, were they in the flesh to listen. He will resist all temptation to win admiration, and "light and shade" and "tempo" and other music-values expressed in correct argot.

The "Ideal Organist" must be a technician truly, but as a means to an end; he must know the thing beyond technique—the soul. He must give for the little ones, "the infants crying in the night," who have "no language but a cry," the wonderful melodies so dear to the truly religious, because they give the heart's vocabulary and speak a language that would bring peace to Babe.

Palestrina, Allegri, Marcello, Pergolesi, in Italy, re-born to melody; Bach, the greatest of geniuses; Handel, the majestic and simple; Mozart, the nearest to perfection of all composers; Beethoven, the creator of masterpieces; Schubert, the author of the overwhelmingly beautiful *Ave Maria*; Gounod, the melodious and resonant; Wagner, the adored and hated of our own day, and the suggester of infinite futures—these

are only a few of the names, like pearls on a strand of silver, telling the wealth which the "Ideal Organist" has at his command to offer in praise of God.

He must be, if not disciplinarian, at least a mild combination of both; *maestro*, in his control of the choir. Once, again, technique is great, but it is not all. Sound is mightier, but thought is mightiest; and the first and final lesson for the choir is to gather deep consciousness of their duty, as singers of earth with the mission to win the hearts of men:

"And bring them back to Heaven again."

Thus, first, for duty; secondly, for art. "Heaven looks down on no sadder sight," writes Dr. Martineau, "than a sloven and sluggish at his prayers." The feeling of reverent responsibility on the part of the organist for his choir will do half the work in the practice of the great masters of church-music, and keep a double duty in song and service.

SENTIMENTALITY IN HYMNS.

THE question of sentimentality has already been discussed a great deal, but it is a subject that will bear some further handling, especially as the Bishop of Southampton has been dealing with it in one of the diocesan chronicles. The bishop defines sentimentality as "an indulgence in emotion without any impression being made on the mind or impulse given to the will." Thus, in his view, if a hymn appeals to the emotions alone it tends to foster that sentimentality which is one of the chief modern foes to true worship. Many definitions of the good hymn have been attempted. The Bishop of Southampton's tests are these:

A hymn, he says, ought to express either (1) adoration—the feelings and the thoughts of the human soul in the presence of God; (2) praise and thankfulness for His mercies; (3) prayers and aspirations; (4) self-abasement and acknowledgment of sin; (5) a means of doctrinal instruction, the emotional expression of some religious truth, a declaration of religious faith, an act of meditation on some aspect of revelation; or (6) a stirring appeal to the will, a passionate invitation to right action.

Several of these purposes may, of course, be combined in one hymn; but without one or the other it may, I think, be safely affirmed that no hymn, however popular, is anything but sentimental, unmeaning, and liturgically worthless. Faber's "Hark, hark, my soul," for example, is merely "a series of vague emotional ideas, or rather words, skillfully disposed in pretty verses, and with no more real meaning or permanent influence than an aimless succession of sweet and sonorous sounds on the organ." In short, it is sentimental, and perhaps the most glaring instance of sentimentality to be found in church hymn-books. Such hymns ought to be avoided.—*Musical Opinion.*

JOSH BILLINGS' ADVICE TO THE CHURCH SINGER.

Put up your hair in kirt papers every Friday mite, soze to have it in good shape Sunday morning.

If your daddy is rich you can buy some shoe hair; it is very rich, buy some more, and build it high up onto your head; then git a high priced bunnet, that runs up very high at the high part of it, and git the milliner to plait some high-grown artificialsh on the higher part of it. This will help you to sing high, as soprano is the highest part.

When the time is giv out, don't pay attenshun to it, but ask the nearest young man what it is, and then giggle. Giggle a good deal.

Whisper to the girl next to you that Em Jones, which sits on the 3rd seat from the front, on the left-hand side, has her bunnet trimmed with the same color eck as she had last year, and then put up your eck back to yore face and giggle.

Object to every tune unless there is a solow into it

for the soprano. Coff and hem a good eck before you begin to sing.

When you sing a solow, shake yore hed like you was trying to shake the artificialsh off yore bunnet, and when you come to a high, tone hem up yore self back a little, twist yore hed on one side, and open yore mouth widest on that side, shed the eye on the same side jest a trippel, and then put in for deer life.

When the preacher gits under hedway with his preachin, write a note onto the blank leaf into the fold of your note-book. That's what the blank leaf was made for. Git sundboby to pass the note to sundboby else, and you watch them while they read it, and then giggle.

If anybody talks or laffs in the congregation, and the preacher takes any notice of it, that's a good chance for you to giggle, and you ort to giggle a great deal. The preacher darnt say anything to you becoz you are in the quire, and he can't run the meetin-house to both ends without the quire. If you had a bo before you went to the quire give him the mitten; you ort to have sundboby better now. Dont forget to giggle.

MIXTURES.

THE invention of the organ has been ascribed to a harber. Two hundred years before Christ, Ctesibius, the proprietor of a tonsorial establishment in Alexandria, while waiting for customers, invented the first principles of the organ by placing a series of levers under a row of Pan pipes so that they could be played by hand.

Extemporization was one of the noted characteristics of Henry Smart, the English organist. It was always rhythmic and thematic. He extemporized three times in nearly every service; before and after the sermon, and before the offertory. The offertory was given in a slow and somewhat quiet character. The postlude was more spirited and louder, and the voluntary before the sermon filled up the time required by the rector to change his gown, and was generally founded on the hymn-tune just sung. As the rector approached the pulpit some one would touch the organist's arm and he would gradually return to the key of the hymn-tune and close.

At a certain college in the University of Cambridge, England, it fell to the lot of a clerical representative to read the lessons in the chapel at the evening service. It would appear that the reader was of an impatient turn of mind, and prone to regard lengthy musical "settings" as a waste of valuable time. He had taken up his position at the lectern as the choir were rendering "Abraham and his seed," anticipating a speedy commencement of his own share of the proceedings. Now, we know that eminent church composers are occasionally apt, so to speak, to linger lovingly over the *Gloria Patri*, and to indulge freely in fugals and kindred devices. So it fell out on the occasion in question. At a period when, in the judgment of the cleric, the whole affair ought to have been over, the singers had just reached "and to the Holy Ghost." He (the reader) stood first on one leg, then on the other, and cast glances at the choir which to the observant eye said plainly: "how much longer are you going to hawl!" or something of the sort; but the young man to come. At "As it was" the trebles scampered off with the subject of a fugue, and the alto, the tenor, the bass, scamped after the lead, and departed themselves at a length totally incompatible with a proper regard to the consumption of time. The glances and other indications of impatience became more marked; but at last the "Amen" was attained,—that, at any rate, must soon come to an end. Alas! the hope was premature. We know that some "Amen" are like certain sermons. The end seems in sight; it is elusive. One goes again, one returns, and then, as a sheep to the fold, after divers wanderings. As everything—even Wimpole Street—has an end, the second lesson is given out: It is a well-

known chapter in the "Acts of the Apostles." The reader began with a savage accent which spoke volumes. "And when the uproar was ceased"—*Wimpole Opinion.*

Mr. Andrew Carnegie has placed a large three-manual organ in his house in New York City. The organ is built in the wall at one end of the central hall. There are 11 stops in the great, 15 in the swell, 8 in the choir, and 8 in the pedal. There are also combination pedals and four manual shutters for combinations. One novel feature enables the performer, by means of split-knobs, to play a solo with the treble note of each chord while the other notes are accompanying on the same manual.

G. C.—Judging by the list of studies and pieces which you write that ANY one you have played, we should advise studying Buch's "Pedal Phrasing" studies, published by Schirmer. At the same time you could play the six organ-sonatas of Mendelssohn. You would find the following compositions interesting and instructive: "Marche Religieuse," Gullmatt; "Pastorale in A," Deshayes; "Marche Solemnelle," Lemaire; and "Intermezzo in D-flat," Hollins.

J. T. D.—I. One ought to study the organ at least a year before attempting to play in church. The fact that some pianists who never studied the organ at all are playing in church does not alter the fact. It only indicates the state of the culture of the congregations.

2. All "music-teachers" do not know the character of many who do would have more respect for themselves if they did not. One should not attempt to teach anything of which one is absolutely ignorant.

3. The fees for lessons vary from twenty-five cents to five dollars per lesson. Pupils practice wherever they can get the use of an organ, and the charge varies from nothing to fifty cents and even a dollar per hour.

4. The qualifications of a "good organist" are numerous, and include a general musical knowledge, a good amount of pedal and manual technique, familiarity with a large amount of standard organ-music, taste in registering and interpreting organ-music, and experience in playing hymns, anthems, and such accompanying as is necessary in church. (See *THE ETUDE* for December, 1900.)

S. A.—It would fill a page of *THE ETUDE* to give the information that you require. If you secure a copy of "Practical Hints on the Training of Boy Choirs," by Stubbs, published by Novello, you will find all the information you seek. See also the numbers of *THE ETUDE* for November, 1900; May, 1901; January and February, 1902.

J. O. W.—Emery's "Elements of Harmony," Sawyer's book on "Extemporization," and Clark's "Outline of the Structure of the Pipe-Organ" will give you the information which you seek.

C. R.—The term "Scale" is a relative term, and refers to the diameter of a pipe or set of pipes. The lowest pipe of the open diapason is practically eight feet long. If it is four and three-fourths inches in diameter the scale of that stop is four and three-fourths inches. This would be a larger scale than the Dulciana, which might be three and five-eighths inches in diameter. If the Open Diapason pipe were five inches in diameter, it would be a much larger scale than the first-mentioned pipe, and would be called a "large-scale Open Diapason," while if it were only four inches in diameter it would be a very small scale stop.

So long as no specific scale was mentioned in the contract for your new organ,—only "large scale,"—you have little chance to argue with the builder, as opinions differ as to how large the scale should be. The amount of power does not depend directly on the scale, as some wind organs are of great power, and some of small scale, with increasing the scale. Small-scale pipes require less metal and less room on the wind-chest.

LETTERS TO TEACHERS

By W. S. B. MATTHEWS.

"How can sight-reading be improved in advanced pupils who happen to be deficient in this part of their work? What methods are usually adopted to help a pupil in this branch?"—E. H. C."

The best method of improving sight-reading is to have the pupil play accompaniments for a singer, a choir, or with other instruments. Dr. Mason used to have a class of four girls who read regularly through the symphonies, overtures, and other important works arranged for four hands at each piano, or eight hands in all, there being two pianos available. Dr. Mason conducted, and nobody stopped for anybody else. When one got out, she naturally had a chance to get in at the next turning of the leaf, if her ear was not fine enough to enable her to do it sooner. In this way long symphonies were read straight through. Dr. Mason told me that at first a nervous girl would be out most of the time, rarely getting in more than a few notes of the first line at top of the page. Later she would be in more and more, and toward the end of the season things would go smoothly and beautifully. It will help this kind of work if the pupil has a good ear and has been well trained in keyboard harmony and in writing different successions in many different keys. The same thing can be done by two pupils alone, upon one piano, reading four-hand pieces and changing places often, in order to accustom the eyes to the treble staff as well as the bass.

"I play eleven of the Mozart sonatas and about twelve of the Cramer exercises. I also play pieces such as Mason's 'Silver Spring,' Raff's 'La Filleuse,' Millis' 'Fairy Fingers,' and 'Air de Ballet,' by Moszkowski. I have studied Mason's 'Tutti and Technic' and use the 'Graded Course' by Mathews. Could you outline a course of study for me to pursue alone, as it is not possible at present for me to take lessons? Is it advisable to teach the major scales in thirds, sixths, and tenths before taking up the minor?—G. C."

The difficulty of outlining work for you is that, notwithstanding your very clear account of what you have done, you leave me without information at the most important and vital point of all, namely: as to how you play these things. Supposing that you play them fairly well, if you will practice one each of the following groups, going on to the next in the group as soon as you can play it, and keeping always one piece of each in your practice together at the same time, you will improve.

Group 1. Bach. Two-Part Inventions, Nos. 1, 4, 8, 13. Bourrée in G-major, Gavotte in E-major (Tours); Preludes from "Well-Tempered Clavierbook"; C-major, G-major, C-sharp major, and others.

Group 2. Schumann. Nachtkleid in F; Forest-Scenes, "Entrance," "Wayside Inn," "Prophetic Bird," "Farewell to Forest," Romance in F-sharp; "Warum?" "Grillen" (Whims); "Aufschwung" Novellette in B-minor, F-major, and E-major. (Nos. 1 and 7 of Op. 21.)

Group 3. Chopin. Waltz, C-sharp minor; Waltz, A-flat, Op. 42; Mazurka in B-minor; Prelude in D-flat; Nocturnes in E-flat, B-major. Etudes, Op. 10, Nos. 8, 12, and 5; Op. 25, Nos. 2, in F-minor and No. 1 in A-flat.

Group 4. Liszt-Sehrtel. "My Sweet Repose"; "Flark, hark the Lark"; Love Dream, No. 3 in A-flat; Spinning Song from Wagner's "Flying Dutchman."

You will do well to set about the systematic practice of Mason exercises as presented in *Tutti and Technic*, following the directions in my Teacher's Manual of this work. The combination will surely benefit you, and there is not a single piece upon the foregoing list which you ought not to know.

As to your scale questions, work the scales out in cautious (Mason), which covers the third and sixth positions, and proceed immediately to minors as fast as you have gone through the major; or, better still, take every minor immediately after the major of the same tonic.

"Will you not please tell me how to prevent the raising of the knuckles of little weak hands of children? I have tried the low wrist, and have tried to emphasize the curve of the fingers and the depression of the knuckles by will-power, and still the knuckles come up. I teach the wrist-condition even with the hand. Is that correct?"—A. H. B."

The question is very difficult, but probably, if you will teach the four standard forms of two-finger exercise (Mason) as explained with cautions in my Teacher's Manual of the Mason system, you will very soon get the little hand into a stronger condition. I have said that the child is not at all a child's hand until after considerable work, and it is a mistake to be too strict, because in securing perfect position it is very common for the child to acquire also stiffness, which lasts a long time. From single-note forms go on to the same in double thirds, which are of great use preparatory to chords. There should be a chord method, but unfortunately there is not. This is the best I can offer, but it will do the work if faithfully and patiently applied. Work the arpeggios as scheduled in the Manual.

"What really constitutes a phrase and period? Is there any rule by which one can know where a phrase begins and ends in different kinds of music? Can you recommend exercises for strengthening the wrist and making it flexible for fast chord-playing, for which my wrist seems too weak?—M. F. B."

I can easily answer that by asking another. How does anyone know, in hearing this letter read, when he is hearing the beginning or end of a sentence? or how will he know when the sentence stops? You look surprised, and say that "any fool would know." Not at all. It is not mainly the fools who know this, but the wise. The child must be taught to listen to music by his own sense, to know by his own sense when the musical sentence is complete. From that he goes to the parts of sentences. A sentence is complete whenever the sense is complete. Thus it is in music. You have a phrase whenever you have an incomplete sense which is still a sense. There is absolutely no rule possible, any more than in language. You cannot always count on the commas. You have to follow the thought. In music you have the harmony, moving to points of repose, which you can hear, even if you have never been taught harmony formally; and you have the rhythm compelling itself, which also you can hear and feel. You have not appealed to the proper qualities.

For strengthening the wrist (and the whole playing apparatus as well) Mason's two-finger exercises are far and far away better than anything else you can find; also more manageable. From these go on to the octave school, or rather alternate the two. It is sure cure. I have covered that moderately well in the directions in my Teacher's Manual to Dr. Mason's work.

"For a child who knows nothing whatever of the piano, what should be taught in the first ten lessons? How long after the treble should the bass-notes be taught?—B. C."

The most advanced and modern system of beginning with a child that I have ever seen is that of Miss Panthe Dingley, of Chicago. She has formulated her first twenty lessons, and is prepared to furnish them for private circulation, not being ready to underwrite a book. She begins with hearing and with playing; then after a little with notation and I believe the bass-staff does not come in until the tenth or fifteenth lesson, perhaps even later. But chord-forming is taught and chord-hearing, and the child manufactures her scales from the chords. The notation comes later, the chords. Another book in which there has been a good deal of thought is the newly published "Music-Education" of

Mr. Cady. He begins with melody-hearing (very short phrases), and does nothing with harmony. His first lessons are pretty well worked out. They give you ideas, but I think he does not strike at the proper root of the matter. No rules can be given as to when this, that, or the other thing should be introduced, but one rule ought to be inviolable, which is that nothing is introduced except it is first addressed to the ear. Notation addressing the eye is legitimate only after the ear has something to notice. This holds with every separate step. There is no book published which covers this ground.

"At what stage of exercise must a pupil arrive in a study (Mathews' 'Graded Course,' for instance) before going on to something else? Should he stay on it until he can play it with ease and confidence? How may a pupil be taught to feel and observe playing? Must a pupil be taught to hate all merely technical exercises, such as Mason's, but has still a stiff wrist, harsh touch, and bad technique generally, what must a teacher do to liberate the hand of such a one? Please name some good exercises or system of exercises to render the hand and fingers supple for playing the real organ?—L. R. B."

It is a difficult question. I should say attain a fairly good performance; then go to the next, but return to this over and over in review. Of course, all the musical pieces should be memorized and played by heart. As to the phrasing, there is nothing but what I have said in answer to a previous question; the child must listen and hear and feel. As to getting a technique, there is absolutely nothing which for a moment compares with Mason's exercises, for variety, thoroughness, providing artistic qualities in the playing, and musical interest. If you have not found that, you have not got upon the central principle. It is of no use to waste time with alleged technical studies which do not "teach." Mason's do, and do it simply and directly. Of course, you can assign Loeschhorn if you want something old and safe, but Mason's now are toward fifty years old, and that is a fair ripening period, I think. The trouble is, your pupil is in an uneducative attitude of mind, and your real work is to change that attitude. If you cannot do that, you are not the right teacher for the child. It is of no use to hunt the village over after what doctors call *placebos*. I know nothing else so good for re-organizing as fugues and pieces in three or four parts in contrapuntal style. The publisher of *The Etude* will be able to send you something of that kind.

"Ordinarily what should be the ratio of the amount of exercises to be given the 3d, 4th, and 5th fingers in order to make them symmetrical with respect to each other, that is, to equalize the strength of the 4th and 5th and of these to the 3d finger. For instance, if the 5th finger has 100 repetitions in a finger exercise, how many repetitions should the 4th and 3d have, each, to develop evenly? Please name a work or works containing exercises for strengthening the 4th and 5th fingers; also works on double 3ds, 4ths, 5ths, and this run with one hand and G. The H. B."

There is no rule at all. You must remember that the 4th and 5th fingers get a good deal of extra practice anyway if you are giving the pupil good music, because the melody and the sparkling parts always fall to these fingers. I would say that they should have a few more times over in the two-finger exercises, though I always begin with the best fingers, in order to get the ear to expecting good playing. In daily practice I doubt whether any one exercise form needs to be repeated more than fifteen or twenty times, at most, with a single pair of fingers, unless one is working up a specialty. The scales in double thirds and sixths are the best for the two-finger exercise, with ample directions for studying. Fortunately there are no exercises in double fourths or fifths. Providence is sometimes kind, and nowhere more so than here.

In Volume I of "How to Understand Music" you will find practical object-lessons in recognizing periods, phrases, etc. It will pay you to study with the music.

Musical Items

CHIAMINADE is to make a visit to the United States this season.

The Handel and Haydn Society of Boston begins its eighty-eighth season.

A new publication is *The Negro Music Journal*, published at Washington, D. C.

At a festival of the German Volk Union in Graz no fewer than 15,000 singers took part.

FRANZ WÜLLNER, a noted German conductor and composer of Germany, died last month.

GARCIA, the Nestor of singing teachers, is in his ninetieth year. He is living in London.

DYDORAK has written a new opera with the same title as one of Glinka's famous works, *Armida*.

CHARLES SEXTON, the celebrated English baritone, recently celebrated the fiftieth anniversary of his work as a public singer.

In the biography of Tchaikowsky by his brother a most interesting point is developed; namely, that his ancestors were Poles.

The directors of the St. Louis Exposition are planning for a very large organ to be used for concerts during the season of the fair.

The Milwaukee Musical Society will give its four hundredth concert this season. Truly a record for permanency and amount of work.

A LATE bulletin of the Census Bureau shows that the re-organizing industry has declined, a fact attributable to the decreased cost of pianos.

Every month, a New York magazine, has a competition for vocal and instrumental music, liberal prizes being offered, which should interest composers.

ALBONI, the celebrated contralto, was very large and not handsome. A critic once said that she was an elephant who had swallowed a nightingale.

An orchestra has been organized in London which is to be rented to composers at a fixed rate per hour so that they, can try their works in large forms.

RAVINA, the French composer, is now in his eighty-fifth year. His reminiscences as given in the Paris *Pipiro* include many interesting notes about famous musicians.

A YELLOW-FEEL of Kubelik, Jaroslav Kodan, is to make a tour of the United States this season. Bohemia and the Prague Conservatory seem to be the home of violinists.

SARASATE was heard at a concert by a trumpeter of the German variety. "Yes, he is a great artist on the violin," said he; "but put him on a horse, and he could do nothing."

The autograph score of Wagner's opera, "The Mastersingers of Nuremberg" has been presented to the Germanic Museum of that city by the Prince Regent of Bavaria.

A BELMIL paper announces that Madame Lilli Lehmann will publish a book giving her experiences as a singer and her reminiscences of singers, as well as her observations on the vocal art.

CLARENCE EDDY, the eminent American organist, has transferred his residence abroad. He begins a concert-tour in England before long, and will make a visit to this country early in 1903.

GOUDON sold the score of "Faust" to a publisher for \$2000. In the lapse of years the latter made upward of \$500,000 out of it by the sale of copies, arrangements of all kinds, and royalties from performances.

An acoustic triumph has been achieved in the build-

ing of the new Music Hall at Mannheim, Germany, in which it has proven possible to hear every word and every tone distinctly in a room seating 15,000 persons.

ACCORDING to the last English "Blue Book," \$1,250,000 is expended for teaching music in the schools to 4,750,000 pupils. In evening schools it was found that music ranked sixth in popularity out of forty subjects.

THIRTY-SIX concerts are to be given at home by the Pittsburgh Orchestra, two each week for sixteen weeks, on Friday evenings and Saturday afternoons. Music-students are to receive tickets at a considerable reduction in price.

THERE is a rumor that the Abbé Persi, the Italian priest-composer who created such a *furor* some years ago, will be placed in charge of the famous Sistine Chapel in Rome, which has one of the most noted choirs in the world.

At the last examinations in Trinity College, a prominent musical school of London, there were 285 candidates for honors in all branches of music, of which only 48 per cent. passed. The director attributed the result to a lack of thorough preparation.

ACCORDING to a request concert given in Washington by the Marine Band, under Director Santelmann, the favorite composers were Chopin and Paderewski. Of the larger concert-numbers in band repertoires, those by Wagner and Liszt have usually been in great demand.

MASCAGNI has been notified of his dismissal from the post of director of the Pesaro, Italy, Conservatory of Music, largely, it is said, because of his adherence to his determination to visit the United States although the authorities of the Conservatory opposed the project.

A SOCIETY has been formed in Paris for the encouragement of young musicians which is to help those who are strangers in Paris, by way of advice, position in orchestras, and opportunities to hear good music. The movement is under the patronage of the Countess d'Eu.

At the last examinations in the Paris Conservatoire the girls won most of the prizes: in the violin department, five out of six; in the vocal department, three out of four; in the opera class, three first and two second prizes. In the dramatic department the fair sex also won the greater honors.

JERSEY CITY, N. J., appropriated \$5000 for a series of public band concerts during the summer. According to a resolution accompanying the ordinance, each concert was to open with "The Star-Spangled Banner" and close with "Lead, Kindly Light." The program was to include a fair proportion of classical pieces.

A MOVEMENT is on foot among the directors of English concertos to revive interest in madrigal singing. No finer works exist for small choral clubs, and even large bodies can produce them successfully. If this is in the mood for composition. After completing a composition he will go over it, try it on the piano, will lay it away, and after while take it up and go over it again. He polishes and retouches everything he composes three or four times, and never anything go until it is superb. His next work is done at his summer home, the Chateau de Bondolone, on Lake Geneva. There he generally goes for four or five months in the year. He will arise at 9 o'clock, work at composing or at the piano until about 1 o'clock, then take his first meal of the day. He will again work until 6 o'clock, and then take a walk in the garden or a swim, for he is a fine swimmer. Then there will be a dinner at 8 o'clock, and afterward light amusement."

THREE of the singers who took part in the choir selected for King Edward's coronation services are veterans in the work. One sang at the funeral of George IV, another at the funeral of William IV, and a third at Queen Victoria's coronation. Some of the other singers began their work as choir-boys back in the "thirties."

THE Chiemsee Music Hall building was damaged by fire last month. Mr. Frank van der Stucken's private library, valued at \$20,000, was destroyed; the \$20,000 organ belonging to the College of Music and a number of pianos were burned. Fortunately the great organ in the main audience room, used in all the festivals, was saved.

MASCAGNI was very anxious to secure certain tone-color in his new opera, "Iris," which is to be given during his American engagement. As the scene is in Japan, he sent to that country and secured several

Japanese instruments, a large tam-tam (a sort of drum), a samisen (a sort of banjo or guitar with three strings), and two sets of bells.

AN article in an English magazine which takes up certain relations between Beethoven and Clementi (the latter in his capacity as publisher) shows that the composer received \$1000 for the Beethoven-Bey quartets, the Fourth Symphony, the Coriolanus Overture, and the violin concerto, certainly a small price for that number of large works.

REHEARSALS have been commenced in New York City for the operatic productions to be given under the direction of Mascagni this month. The operas selected are "Cavalleria Rusticana," "L'Amico Fritz," "Iris," and "Ratcliffe," the last two being new in this country. Mascagni will bring with him an orchestra of seventy-five and a number of artists, who will take the principal parts in the operas.

WREN Hayden was in London he went into a music-shop and asked to look at some pieces. The dealer showed him some new sonatas by the composer himself, but Hayden, on looking at them, said: "Have you nothing better?" "Better," said the dealer; "then I cannot tell you on." Then Hayden laughingly said: "I am Hayden, and I think there are some better pieces than those that you showed me."

A NEW work entitled "Antonio Stradivari, His Life and Work," by the well-known London violin expert, the Brothers Hill, gives the following information: Stradivari probably made, between 1666 and 1737, about 1116 instruments, of which 540 violins, 12 violas, and 50 'cellos are known today. The original price for a violin was about \$50. The celebrated "Messiah" Strad was sold in recent years for nearly \$10,000.

MR. ARNOLD DOLMETSCH, who has devoted his life to the study of the music and instruments of the old masters, will appear in a series of concerts in New York. He will bring with him a number of the old instruments such as the viola da gamba, viola d'amore, lute, harpsichord. He is considered the greatest living authority on the subject in Europe. If may interest our readers to know that Mr. Dolmetzsch is the original of Mr. Innes in George Moore's musical novel, "Evelyn Innes."

ACCORDING to a report of the Census Bureau, the Americans seem to be a piano-playing people. During the year 1900, 17,138 pianos, with a wholesale value of \$27,000,000, were manufactured. Of the number 4251 were grand, and only 101 of the old-fashioned square style. These pianos and those that were made since must have been sold; for, according to the piano and organ trade papers, all the leading makers are behind in their orders. We hope another year will show a still larger business. The more pianos sold, the more work for teachers.

A CONTEMPORARY work gives an amusing account of Paderewski at work: "There are very few men who work harder than M. Paderewski, especially when he is in the mood for composition. After completing a composition he will go over it, try it on the piano, will lay it away, and after while take it up and go over it again. He polishes and retouches everything he composes three or four times, and never anything go until it is superb. His next work is done at his summer home, the Chateau de Bondolone, on Lake Geneva. There he generally goes for four or five months in the year. He will arise at 9 o'clock, work at composing or at the piano until about 1 o'clock, then take his first meal of the day. He will again work until 6 o'clock, and then take a walk in the garden or a swim, for he is a fine swimmer. Then there will be a dinner at 8 o'clock, and afterward light amusement."

CORRECTION.—By an oversight the demonstration in Kindergarten Work given by Mrs. Katherine Burrows, of Detroit, at the last meeting of the M. T. N. A., was attributed to Mrs. Church-Parsons, of Chicago.

May 29, 1902

Fräulein Prentner

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Such an analysis in the concert-room serves the same purpose as the descriptive catalogue in a picture gallery. It gives students and musicians a valuable fund of information concerning particular compositions, as well as an insight into the composer's intention and the art-meaning of his work, thus placing all hearers in sympathy with the feelings and forces expressed in his music.

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QUESTIONS AND ANSWERS

J. M. S.—In this issue of THE ETUDE in Mr. Louis Arthur Russell's comments on the article for THE ETUDE Muncipal College you will find some valuable suggestions as to the use of the various pedals. Be sure to work out all the exercises in that department.

P. F.—Boys should not sing during the time when their voices are changing, and teachers in the public schools who insist on a boy's singing under such circumstances are doing an irreparable injury to the boy. Sometimes the change is so gradual that a boy is able to sing in a very limited compass, but he should absolutely refrain from trying to sing in the upper part of his voice.

As to the tremolo and vibrato see an article in the Vocal Department of this issue of THE ETUDE.

The general direction given by Mason in Tonic and Arpeggio for the position of the hand and arm are perfectly correct. If, however, the proper condition of the arm be maintained (hanging from the shoulder) and the wrist be held loosely, there will be occasions when the wrist will sink lower than the keys. For instance: After a chord is struck, if the arm and wrist be in the condition described, the wrist will naturally fall somewhat below the level; indeed, if such were not the case, an unnatural stiffness of the wrist would be indicated. Many the apparent differences of opinion among teachers and students on these matters are due to the tendency to lay hold of some specific directions in technical work, and making of it a "rule," instead of into a general direction. The use of the lowered wrist, which has been troubling you, is a case in point.

C. C.—The slight elevation of the outer portion of the hand, tilting it toward the thumb, should be taught from the very beginning. It is best to do all work in hand-formation at a table before allowing any keyboard work whatever. In the case of a pupil who has acquired faulty keyboard habits, a return to table-work is essential. It will be best for you to spend ten minutes of each lesson, for some weeks, in table-work with your pupil who has acquired an incorrect hand-position.

This point, also, is extremely one of those that memorize readily, but superficially. Only slow and careful practice will correct slurred habits in memorizing, together with special attention to the fingering and mechanical details.

3. Table-work will be of very great assistance to the young pupil who is a stenographer. She must learn to remember to forget her typewriter-technique and think piano-technique only. Any physical exertion, especially when the fingers more supple and elastic will be of benefit; also hand-massages.

G. R. H.—In beginning sight-reading it is essential to take up something as easy that it can be read in slow time with very little effort at first sight. In the case you mention it may be necessary to use something other than hymn-tunes at first; the studies and little pieces in "First Steps in Pianoforte-Study," for instance. Then use London's "Sight-Reading," Volumes I and II.

E. L. E.—There is no reason why occasional playing of a reed-organ, or even frequent playing, for that matter, should in any way affect the pianoforte-technique. Even in hymn-playing, however, one should always cultivate habits of technical accuracy both in physical conditions and in execution.

It is advisable in slow practice to subdivide a measure into any necessary number of counts in order to insure rhythmic accuracy. There appears to be no valid objection to counting in 1, 2, and 3, etc., as you suggest, although some teachers do not care for it. After a piece has been learned thoroughly fewer counts should be used.

L. P.—1. Chord practice should be given to advanced students in a number of ways, in acquiring the various tones, longer studies, and in the use of the organ for organ, as for piano-students, since organ vary in the way of learning in the right hand, and in the left hand of the organ—2. Chords to be studied should be of the organ—3. Chords to be studied should be of the organ—4. Chords to be studied should be of the organ—5. Chords to be studied should be of the organ—6. Chords to be studied should be of the organ—7. Chords to be studied should be of the organ—8. Chords to be studied should be of the organ—9. Chords to be studied should be of the organ—10. Chords to be studied should be of the organ—11. Chords to be studied should be of the organ—12. Chords to be studied should be of the organ—13. Chords to be studied should be of the organ—14. Chords to be studied should be of the organ—15. Chords to be studied should be of the organ—16. 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(Continued from page 385.)

3. George F. Bradow, American composer, died about two
years ago.
4. Meyer, a French composer, wrote the opera "Salambo."
5. We never heard of a composer, Robert P. Paine. You
probably mean Prof. J. R. Paine, professor of music in
Harvard University, who is one of the foremost American
composers.

C-1. According to a letter by Schneider describing Beet-
hove's last hours, the composer accepted the "Last Sacra-
ment," although the name of the officiating priest is not
given.
2. Schubert was brought up in the Roman Catholic
church, and we have record at hand to show other than
that he retained his connection with it until his death.



Conducted by PRESTON WARE OREM.

CLASS-MEETINGS.

We would suggest to our readers as suitable for dis-
cussion in this department the subject of general
classes in connection with the work of the private
teacher. The time seems to have gone by when the
private teacher could rest content with one or more
periods of weekly individual instruction. There is
a demand for general class-work in certain subjects
connected with music-teaching which the private
teacher cannot well afford to disregard, especially in
view of the growth in numbers and popularity of
schools and conservatories of music making a special
point of this sort of work.

To what extent these general classes may be
handled by the private teacher, their character, their
management, and their success or lack of success
should furnish food for thought and material for in-
teresting discussion and correspondence.

Many of our teachers have been conducting these
classes and many more are considering the matter of
their inauguration. We would be pleased to hear
from any on this or kindred subjects. Let us have
many letters giving the results of individual effort all
over the land.

PLAYING THE LESSON FOR THE PUPIL.

In glancing over THE ETUDE for last June I find
that there has been discussion as to whether a teacher
should play the lesson for the pupil or not. I find
the best way to do is to give the lesson one week,
and the next week hear the pupil play it; if he has
read it and executed it fairly well, then I play it for
him; the next lesson he will have it the way he has
been taught.

I have had good success this way, and only found
it out by experience. I have read a great deal about
this, and thought the best thing to do was to try my
way, and have had good success.—C. E. Peck.

A "BY-ER" PUPIL.

THERE was once among my pupils a little girl of
thirteen who had from the early age of five years
played a great deal by ear, and, from long practice,
had learned to play popular music rather slowly,
knowing not a single note nor a key of the piano;
but, when her sister began to take lessons, she soon
saw there was something lacking in her own playing,
and consulted a professor about her case. He told
her she could scarcely break the bad fingering habit
after so long use of it.

She came to me, and I assured her that in some
ways her ear-playing would prove a benefit to her and
that she would soon form new finger-habits if she
ceased playing by ear entirely and applied herself
properly. She agreed, and I gave her exercises em-
ploying all of the fingers (she had mostly used only
three) and put her in first-grade music.

I soon found that the simple music weared her,
(Continued on page 390.)

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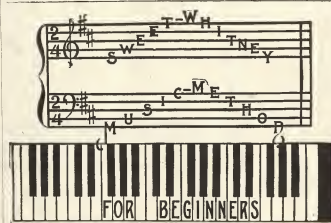
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(Continued from page 387.)

and the temptation to return to the old showy pieces was too strong to resist. I then cast about in my mind for a remedy, and decided upon a compromise which would put the old habit to good use.

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The little girl liked these pieces exceedingly, memorizing "Spinning" and reciting a story about the "Little Princess." Besides these pieces she learned several studies and practiced scales and finger-exercises every day; so the teacher thought by this time she would have found out that it was not such a task to practice, and told her she must now study alone. What do you think she did? Cried the first time she went to the piano at home: there she sat, a plump little girl of eleven, with tears streaming down her face; every time the practice-hour came the tears came too. Mother and teacher held a consultation. It was then we discovered about the rag-time music. This misguided child would sit any length of time stretching her little hands over impossible chords in a make-work or popular song.

Mother and teacher entered into a conspiracy. The little girl was told she could have for her lesson a two-step and a popular song accompaniment, but they must be correctly done. All technical work, all studies, all good music were given up for the time being. The other kind was used to do everything. At class-meeting this little girl listened to the others play; after her two pieces had been played she could not play any more; for we do not have cake-walks at our class-meetings. For almost two months she held out; then she came to her lesson one day with a simple arrangement of the "Don Juan Minuet," and said:

"I found this in mamma's music; do you think I could learn it by the time we study about Mozart?"

From studying about the masters and listening to their music has sprung a desire to play it. Even the interest is nothing more than wanting to do what others are doing, it will still serve its purpose in the end. Just now it is making her work at music best for little girls to know: not always of the greatest masters, yet truly good music.—May Crawford.

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